

*JKTR*

# JUNIOR ARTS & ACTIVITIES

CLASSROOM ACTIVITIES FOR THE ELEMENTARY TEACHER



VOLUME 17 • NUMBER 5

JUNE  
1945

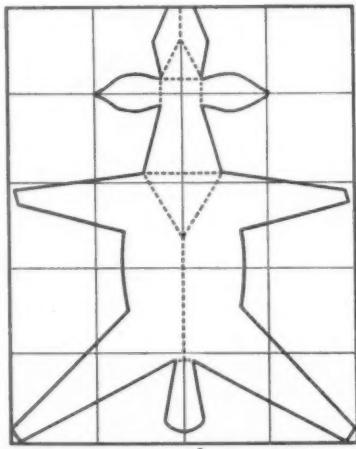
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INDEX (FEBRUARY-JUNE) — FLAG-DAY PROJECTS



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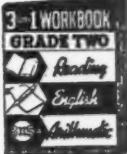
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## Letters

Dear Editor:

I am working on a unit on the Philippine Islands. Will you please tell me where I can get some material on this subject?

Any information I can get on this will be highly appreciated.

Yours truly,

Mrs. E. C. H., Tennessee teacher

The following materials will, we are sure, prove helpful.

### REFERENCE MATERIAL AND UNIT OUTLINES

"Legend of the Ifugao Rice Terraces," *Junior Arts and Activities*, January 1942.

"A Unit on the Philippines," *Junior Arts and Activities*, February 1942.

Carpenter: *Australia, the Philippines and Other Islands of the Sea* (American Book Co.)

### STORIES CONTAINING HELPFUL DATA

Crockett: *Lucio and His Nuong* (Henry Holt Publishing Co.)

Sowers: *Swords and Sails in the Philippines* (Albert Whitman and Co.)

Stuart: *Piang the Moro Chieftain* (Julian Messner Co.)

•

Dear Editor:

We would like to know if you have ever published a unit on Wisconsin as you have other states. If you have, could we secure a copy?

Thank you.

Yours truly,

Mrs. E. K. H., Wisconsin teacher

This unit is contained in the October 1943 issue of *Junior Arts and Activities*. We still have a few copies on hand. These may be obtained for 25 cents.

However, the unit on Wisconsin has been reprinted in the book, *Our United States*, which contains material on many other states in addition to your home state. Copies of *Our United States* may be purchased from us for 60c each.

•

Dear Editor:

In your *Junior Arts and Activities* for September 1944, I see that you have a unit on America's industries. Have you had any material on coal, or do you plan to present such material? I would appreciate this information very much.

Yours truly,

H. M. C., Virginia teacher

The nearest thing to this subject which we have on hand is a unit on "Mines and Mining" which appeared in the Septem-

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ber 1943 issue of *Junior Arts and Activities*. This unit contains a coal-mine project and also a map on which all mining centers throughout the United States are located.

If interest is sufficiently great, we shall be glad to present a separate unit on the coal-mining industry in the United States.

•

Dear Editor:

I am very much interested in securing any information relating to aviation and teaching it in the intermediate grades or junior high school. Do you have a list of references and activities and so on?

Thank you,

H. H., Colorado teacher

The April 1945 issue of *Junior Arts and Activities* contained such a unit written especially for the groups you mentioned. You may be able to obtain one at your local library. For a complete syllabus on teaching this subject in the elementary and junior high schools including an extensive bibliography of materials, write to the Civil Aeronautics Administration, Department of Commerce, Washington. The syllabus was prepared by Dr. Paul McKee.

# USING PROJECT MATERIAL

The "Maori Designs" and "Using Maori Designs" on pages 10 and 11 present interesting possibilities. If your class is not carrying out a unit on New Zealand at this time, we suggest that you keep these pages for future reference. They may be used in many ways. For example, they are excellent during a unit on the folk art of many peoples or a unit of similar content. They may be used independently to show how an art form may be developed. This latter suggestion is for use with older boys and girls. *Adaptation* is important, too. Note that some of the designs on page 10 are extremely simple or can be made so merely by presenting parts of a complicated design. These may be used in simplified form even with children in the kindergarten to give them a definite idea about the process of creating a pattern even though they need not be told that these designs are associated with subjects to be treated much later in their school life. If you look at each project page with the idea of, "What on this page can I use with my group?" you will soon discover that your own imagination will be stimulated and that you will have a wealth of unexpected material for use each month.

If your class is planning to use the "Vacationtime Nature Activities" on page 32, the pupils may wish to use the "Toy Box" described on page 14 as their treasure box. It is extremely easy to construct—indeed, a box already made may be used—so that it will fit into the elementary character of the nature activities for primary grades. Other decorations in addition to those suggested may be used.

Boys and girls in the upper grades may wish to make the "Circus Clowns and Animals" described on page 16, although these are definitely in the primary-grades class. However, as an end-of-school activity, the older pupils may wish to make something for their younger brothers and sisters, for shut-in children, and the like. These clowns and animals, because of the simplicity of construction, may be just the thing. Older children may be able to make a large quantity of them in a small length of time.

By enlarging the "American Flag from

Paper Chains" using crepe paper instead of construction paper and cutting the crepe paper wider than indicated for the construction paper, you will be able to devise an effective and colorful background for your stage for a Closing Day program or a graduation exercise. In this instance, you might try to obtain foil paper for the stars or to cover them with fine, white sand (paint glue over the stars and, while the glue is still wet, sprinkle the sand). This will catch the light and sparkle very attractively.

Recently a teacher wrote us asking for suggestions about using milk-bottle caps in a class of handicapped children. The items made were to be sold. The project described on page 27 answers this question perfectly. Almost any type of bottle cover may be used. If you do not believe that the type of bottle cover you have can make these attractive flowers, experiment a bit before making your decision. You will be surprised to discover how versatile the covers are. Incidentally, by twisting the wires or by substituting bands of cloth, you will be able to make colorful curtain tie-backs which any mother will be pleased to use in her kitchen.

The standup story figures on page 31 should give you teachers of intermediate-grade children ideas for useful diorama or sand-table figures. Note that even with construction paper (no cardboard backing) the figures will stand erect.

The idea behind the "Weather Chart," page 34, is one to keep in mind for use next fall. Large calendars may be placed on the bulletin board and members of the class in rotation may be appointed to make the weather markings each day. This will encourage small children to take note of the weather and will prompt their interest in the "why" of weather phenomena.

The illustrative games on page 39 and 40 are suggested by Dr. Rice, not for copying but as ideas of the type of thing which may be done in making community games. Do not think that because you are in a rural area the ideas may not be used. The farm forms an excellent background for games of this sort.

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# JUNIOR ARTS & ACTIVITIES

THE NATIONAL MAGAZINE  
FOR THE ELEMENTARY  
TEACHER OF TODAY

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June, 1945

Volume 17 Number 5

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Illustration by Lucille Follmer.....

front cover

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# From the Editor's Desk . . .



April 12, 1945 will long remain in the minds of all of us a day of profound grief and shock. The spirit of Franklin Delano Roosevelt that day departed from the world whose best interests he had endeavoured to serve — and did serve — according to his talents, beliefs, and abilities for so long a time. It is the members of our armed forces who have called his death a true battle casualty; and so it was. His great and guiding spirit will continue to direct the minds of free men everywhere toward the goals which all hope to achieve and will achieve if everyone gives of himself as Franklin Roosevelt gave of himself unrelentingly, unstintingly, selflessly. He will be missed; but the monument to his greatness

will be erected by the labors of those who are left behind to complete the work he began.

We, in the field of education, remember him as our friend and the champion of that fundamental right of all citizens to "education adequate for full citizenship," as he said as recently as last January. Because it so fittingly sums up the aims of our late president with respect to education, we should like to quote from his letter on the occasion of the observance of National Education Week of 1944.

" . . . these teachers are the conservators of today's civilization and the architects of tomorrow's world of promised peace and progress. They serve within the very citadels of democracy, devotedly whether in war or in peace.

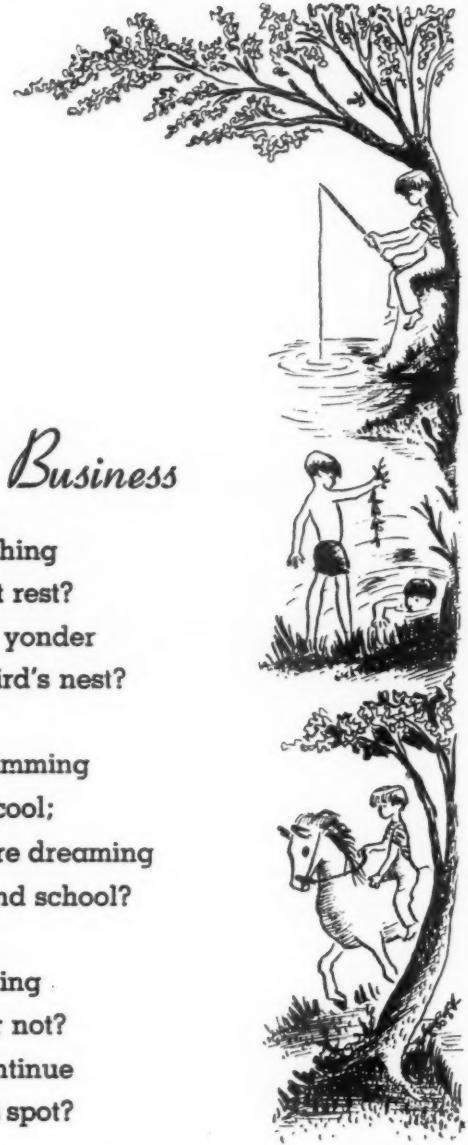
"When victory on the fields of battle shall have been achieved, the work yet to be done thru our schools will be enormous. I therefore call upon the teachers of America to continue without flagging their efforts to contribute thru the schools to that final consummation which alone will make possible of fulfillment all plans of education for new tasks."

Franklin Roosevelt recognized the preeminent place which education must maintain in a democratic society—a democratic world. To teachers he has given high praise and a legacy of accomplishments to be achieved. These are close to the hearts of all of us and we shall work unremittingly toward their fulfillment.

Through the sorrow which all of us feel, we shall continue to revere the memory of our late leader while we pray that our new president, upon whose shoulders has fallen the greatest burden in history, will continue to champion the cause of education as his predecessor has done, upon which cause, after all, the ultimate success of the war and the peace depends.

May the spirit of Franklin Delano Roosevelt find the rest and peace we are all seeking.

— *Editor*



## *Vacation Business*

Shall I go fishing  
Or shall I just rest?  
Shall I walk yonder  
To see bluebird's nest?

Shall I go swimming  
In waters so cool;  
Or just lie here dreaming  
Of teacher and school?

Shall I go riding  
On Tobey, or not?  
Or shall I continue  
Enjoying this spot?

Shall I—oh, goodness!  
I hear Dad's voice calling;  
Off to my weeding, I run—  
No more stalling!

—Belle D. Hayden

Lucille Tolliver

# NEW ZEALAND

## A UNIT STUDY FOR THE UPPER GRADES

If your class has had units on the islands of the Pacific (*Junior Arts and Activities*, February 1945), Australia, or the Philippines, it is probable that the children will want to learn about this great Dominion of the British Empire. Many have seen pictures of ANZACs with our own men in service and may have become curious about the land where such brave men have their homes.

Whatever the original impetus, a unit on New Zealand should stress the facts that the country is one of the most progressive in the world; that it has beautiful scenery, a fine climate, and everything necessary for the development of a great people; and that it is an independent nation within the British Commonwealth of Nations.

Another reason for studying about life in New Zealand is that it is the land of the Maoris, those colorful Polynesian original inhabitants of the country whose culture astonishes the modern observer. Since these people have native poetry, song, art, and crafts, this portion of the study will lend color and interest to the entire unit. And justifiably so, too, for the Maoris are becoming increasingly important in New Zealand national life and have produced many outstanding citizens.

### SUGGESTED PROCEDURE

Since New Zealand is composed of two islands (there are some very small ones in addition to the main two), the class might wish to divide itself and study the climate, terrain, products (mineral and agricultural), cities, harbors, and so on of the two islands as separate sections and then pool their information. There are, of course, many aspects of the study which lend themselves to research and discussion by the class as a whole. However, by considering each major point in the "Map Study" section of the outline given below, the two groups will be able to organize material on the two islands in a most profitable way.

There are several large activities which may suggest themselves to teacher and pupils at the beginning of a unit on New Zealand. After preliminary reading and discussion, the class may wish to

make (a) a large floor map of New Zealand with the topography shown in relief and with modeled figures of the various products placed where they are produced, (b) a mural showing the history and activities of the Maori peoples, or (c) a large classroom notebook in which all types of information pertaining to New Zealand will be placed. This last can be as extensive as the pupils wish and can be used by future classes when they are studying New Zealand. It may be well to list in it the various books and magazine articles which have been useful sources of information during the present unit.

After one or more of these major activities have been decided upon, committees should be appointed and the work divided. It is well for children to become familiar with purposeful organization and routine as these help logical thinking and planning and are very definite and desirable personality traits.

A culminating activity may also be planned during this time. It may consist of a program, an exhibit, or whatever the class believes will be most useful in demonstrating the results of the unit as a whole.

Another thing for the class to consider is the possibility of having some member of the armed forces who has visited New Zealand give a talk regarding his impressions of the country and a description of the things he saw there.

### DEVELOPMENT

#### I. Map Study

- A. The divisions of New Zealand
  1. North Island
  2. South Island
  3. Minor Islands
    - a. Chatham Islands
    - b. Auckland Islands
    - c. Campbell Island

#### B. Location

Consider the position of New Zealand with respect to Australia, North America, the Hawaiian Islands, and other points. It might be well to make small maps of the Pacific area in which the location of New Zealand may be shown relative to these countries.

#### C. Mountains

1. North Island

- a. Volcanic islands
- b. Mt. Tarawera
- c. Mt. Tongariro

2. South Island
  - a. Southern Alps
  - b. Mt. Cook, the highest point, 12,349 feet

3. Mountain features
  - a. Geysers
  - b. Hot springs
  - c. Glaciers
  - d. Beautiful scenery

#### D. Rivers

1. Waikato—North Island
2. Other rivers

3. River features—As may be expected in a mountainous country, the rivers may easily be used to produce water power.

#### E. Bays and harbors

1. Poverty Bay

#### F. Lakes

1. Lake Taupo—North Island—largest lake in New Zealand

#### G. Cities

1. Wellington, the capital
2. Auckland, largest city
3. Dunedin
4. Christchurch

#### II. Industries

The rolling hills of New Zealand and the slopes of the mountains make sheep-raising a most important industry. A great deal of wool and mutton is produced and is exported.

Wheat is another important crop as is dairying.

With an abundance of cattle and sheep, the tanning of hides and the production of leather is important.

Minerals also abound in New Zealand and mining is, therefore, carried on to a considerable extent. Gold is obtained principally from North Island although some is found in South Island. Silver and coal are two other minerals.

Perhaps the most unusual industry in New Zealand is mining for resin. This substance comes from trees and is important in making varnish, linoleum, and similar products. It seems that a certain type of pine tree once abounded



on the islands. Many thousands of years ago these trees fell and were subsequently covered with soil. The trees petrified (turned to stone) but they still retained their valuable secretions of resin. Inasmuch as man must excavate in order to obtain this substance, the government of New Zealand has officially declared that this industry is to be classed as mining.

### III. History

Before 1642, New Zealand was inhabited by the Polynesian Maoris and was unknown to the outside world. In that year a Dutch explorer, Jansen Tasman reached New Zealand and named it in honor of his homeland. Later that intrepid English explorer, Captain James Cook, visited the islands (1769), and sailed between North and South Islands.

It was not until during the nineteenth century that Europeans took any interest in this lovely land. First came the missionaries who almost everywhere in the Pacific area preceded traders and colonizers. These came later; the colonists not until 1840.

Almost immediately, the early settlers of New Zealand determined that this bountiful land should be kept progressive and prosperous. Some say that early laws which prohibited persons who were not vouched for by those already on the islands from coming to New Zealand accounts for the fact that the country was able to grow, if not in numbers, at least in prosperity. By 1852 New Zealand was a self-governing part of the British Empire. It became a dominion in 1907.

New Zealand has always taken a leading part in sponsoring progressive movements within the British Commonwealth. It was one of the first countries in the world to permit women to vote—in 1893.

### IV. The Maoris

The Maoris are a portion of the traveling Polynesians (see "The Islands of the Pacific," February 1945, *Junior Arts and Activities* for a discussion of the principal characteristics of the Polynesians) who settled in New Zealand about two hundred years before white men came to the islands. They were an agricultural people and one who fought valiantly and honorably when they were attacked. It is said that if the foe of a Maori tribe found himself to be improperly equipped, his adversary would immediately lay down his arms and equip him before resuming the battle. It was only when the white men came that the Maoris resorted to deceit.

The men prepared the earth for crops,

hunted, fished, carved houses and ornaments. The women helped with the farming, wove clothing from a type of flax found in New Zealand, and prepared the food.

The Maoris had work songs to help lighten their labors. They danced, had other forms of music and poetry. They were skilled in various crafts and amused themselves with dart-throwing and other games.

### CORRELATIONS

**Language:** Here is an opportunity for writing plays, poems, original stories and descriptions, captions for pictures, invitations, and so on. If you think wise, the children may write their own summaries of books they have read during the unit. This activity may be a prelude to the more elaborate book reports usually required in junior and senior high school. The bibliography at the end of this unit will contain suitable books for the children to read. In addition, the children may read legends of the Maoris and other Polynesian peoples. Because of the fact that most of these books are published by English and New Zealand concerns and may not be available in all libraries, we suggest that you consult your librarian. The collections may be too advanced for children to read themselves, but you may tell some of the legends to the children. In the bibliography we have mentioned one legend which the children will be able to read and which is available.

**Arithmetic:** Because of the fact that New Zealand is important in its relation to other countries, cities, and islands, there is an excellent opportunity to compare distances, to discuss the difference between linear and nautical miles, and to work out charts and problems using these distances. Most encyclopaedias have data about the amount of wool obtained from New Zealand sheep. This information may be used in connection with similar facts from other countries to work out percentages if the class is learning this phase of arithmetic.

**Social Studies:** Discuss the growth and development of New Zealand as a modern democracy. Discuss the ways in which the Maoris lived and worked. Discuss the opportunities for pleasant, useful living in New Zealand. Is the scenery important to the people living in New Zealand? Is it necessary to have places of recreation?

**Health and Safety:** Are there any dangerous animals or poisonous snakes in New Zealand? Is the climate such that people can live and work there successfully? What dangers to health and safety are there in New Zealand?

**Nature Study and Science:** Discuss the curious fact that resin is mined in New Zealand. What does this fact tell us about New Zealand thousands of years ago? (This may be an opportunity to introduce the boys and girls to prehistoric times in a general way.) Perhaps the notebook the children are preparing could contain a page for characteristic plant life and one for characteristic animals of New Zealand.

**Art and Craft Work:** The arts and crafts of the Maoris are the most interesting phase of this work. We have shown a page of their designs and one telling how they may be used in art and craft work during the unit. Also dioramas may be constructed. These may show the discovery and early settlement of New Zealand, the life of the Maoris, the contribution of New Zealand to the present war, and so on. Attractive notebook covers should be made. The class should also work out an attractive exhibit of the materials gathered and made during the study.

### CULMINATING ACTIVITY

Perhaps the boys and girls will want to devise a program consisting of an original play, a discussion of ideas gained from the study, and readings (perhaps even choral readings) of poems written by the pupils. This, with the exhibit will form a most attractive ending for the unit. Parents, other classes, and friends may be invited.

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Follett: *Ocean Outposts* (Charles Scribner's Sons, New York, 1943)  
Grattan: *Lands Down Under* (Webster Publishing Co., St. Louis, 1943)  
Harper: *Windy Islands* (Doubleday, Doran and Co., New York, 1931)  
Kaula: *Growing Up in New Zealand* (Lothrop, Lee, and Sheperd, Philadelphia, 1941)

Letton: *Hello, New Zealand* (National Dairy Council, Chicago, 1944). This pamphlet has excellent material.  
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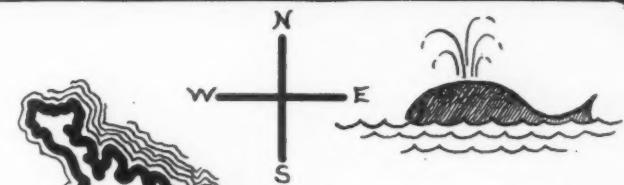
"How Kahukura Learned to Make Nets" in *Book Trails*, Vol. IV (Child Development Foundation, Chicago, 1928). Also in *The Book of Elves and Fairies*, Frances Jenkins Olcott, ed. (Houghton Mifflin Co., Boston)

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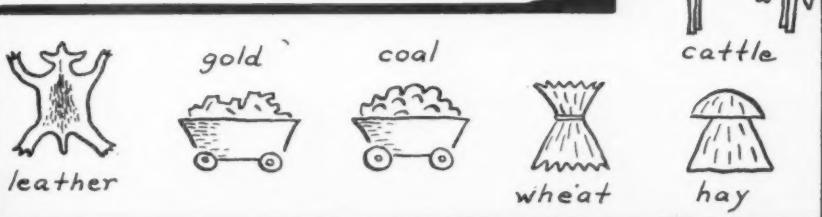
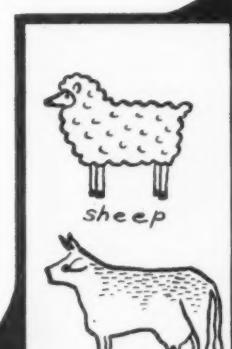
Migration of Maoris  
1350



# NEW ZEALAND



Pacific Ocean



# MAORI DESIGNS

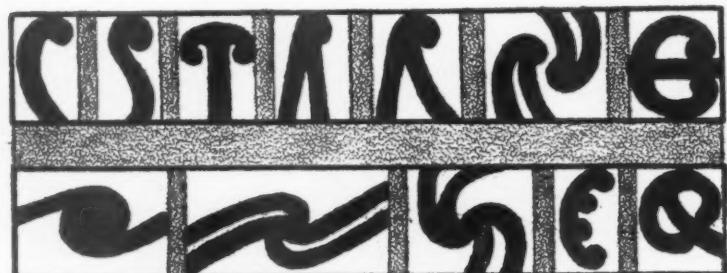
The Maoris of New Zealand are relatives of all the Polynesian peoples of the Pacific but they have developed characteristics that are very much their own. Among these is their art. Maori art shows itself in many forms but we are concerned here with the designs used in painting and carving. Those shown on this page are authentic. On the opposite page we have shown how these designs may be adapted for use in modern craft work.

The Maoris painted and carved many things connected with their daily lives: bowls, sections of their homes, canoes, even their faces. From a few basic patterns they developed very beautiful and complicated designs.

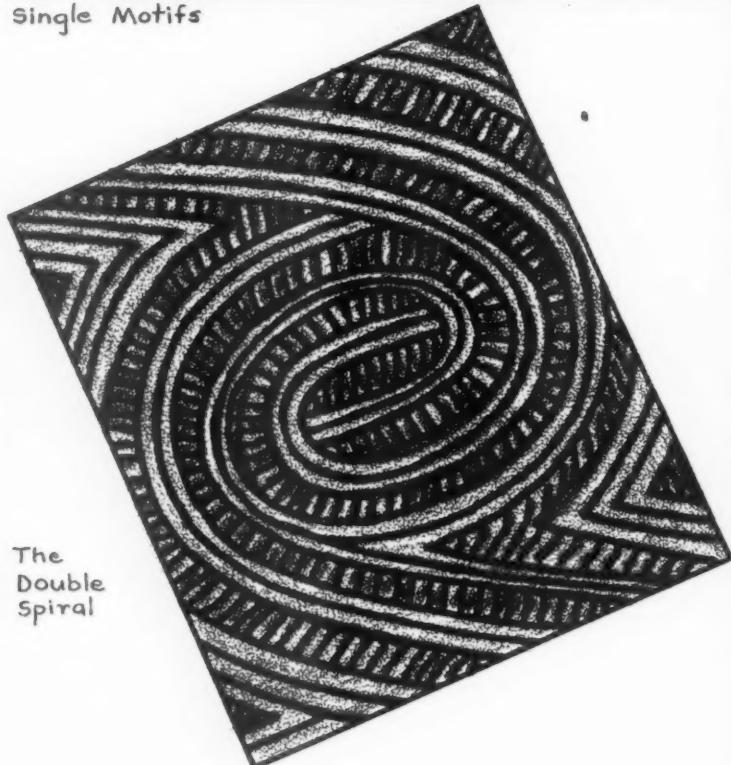
For color the Maoris made use of a plant from which they obtained a red color. This, mixed with shark oil, gave them their paint. Black and white were also used as was a kind of blue-gray.

Artists memorized the various designs and put them in graphic form only when a definite piece of painting or carving was to be done.

*For the information about the Maoris, we are indebted to Mr. Frank Follmer of the American Red Cross, formerly stationed in the South Pacific area.*



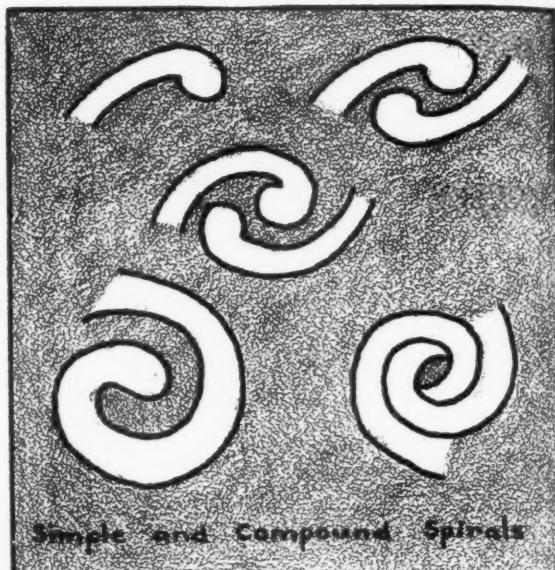
Single Motifs



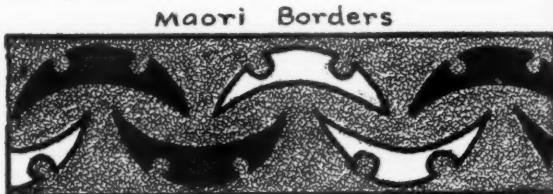
The Double Spiral



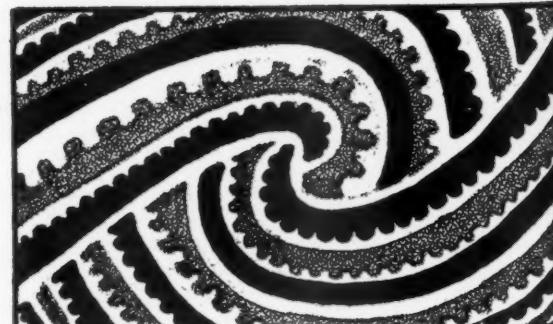
The Koru, or spiral form, originated from the curving frond of the tree fern.

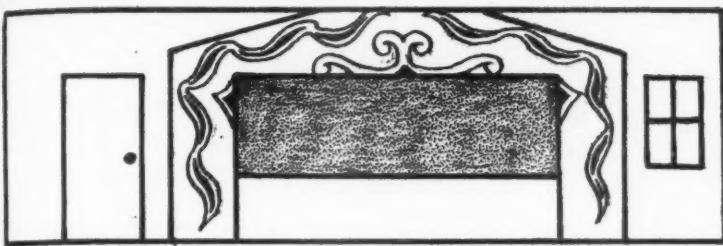


Simple and Compound Spirals



Maori Borders





Paper panels around blackboard

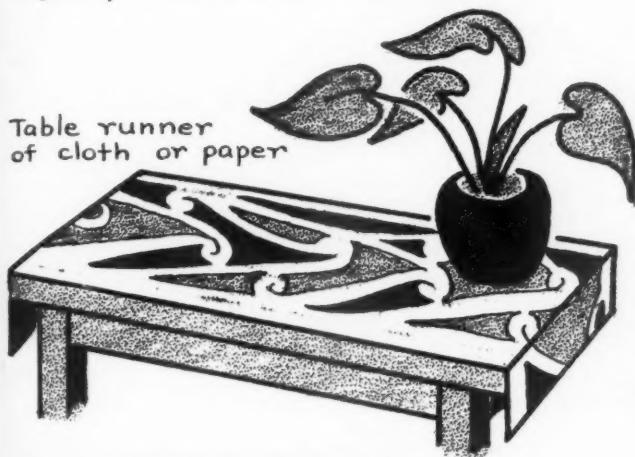


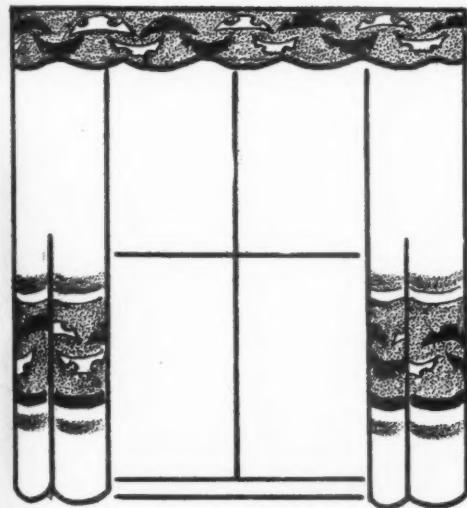
Table runner  
of cloth or paper



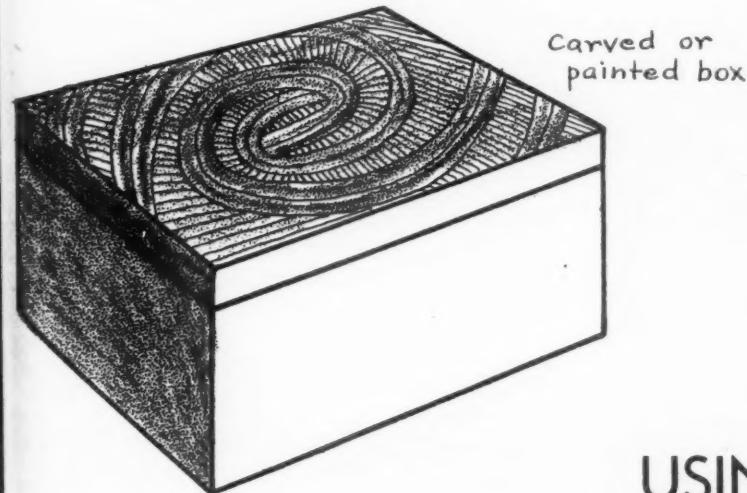
Notebook  
Cover



Belt



Blackboard  
border in  
chalk



Carved or  
painted box



While it will not be possible for boys and girls to use Maori designs in the manner which they are used by the natives, they can decorate many things with authentic patterns. To make them look even more authentic they may mix their paints and crayons until a deep reddish-brown color has been obtained. This will approximate the red of the Maoris.

On this page we have shown how these designs may be used in gesso work, modeling, wood carving, notebook decorations, blackboard designs, even on cloth. The blackboard decorations (in black and white) can be particularly attractive during the unit on New Zealand. In many cases, to facilitate the execution of these designs, stencils may be made. However, if at all possible, the boys and girls should try to memorize the basic patterns and then adapt them to the area to be decorated. This is the true method of the Maoris.

## USING MAORI DESIGNS

# NEW ZEALAND NOTEBOOK



Tree ferns  
such as grow in  
New Zealand.



A Maori carving.



A Maori meeting house. Note carving.



Here are illustrations which boys and girls may use as guides for the sort of thing with which their New Zealand notebook should be filled. It is, of course, most desirable that children should sketch their own impressions of New Zealand, gathered from their study and research. However, they may wish to add pictures from magazines and newspapers.

Many of our service men have been stationed in New Zealand or have gone there on furlough from the fighting fronts. If the children's relatives are among these, they may have gathered pictures and souvenirs and sent them home. These may be added to individual notebooks or placed on display during an exhibit.

# A PINOCCHIO PARTY

By MILDRED MILES MAIN

Parties are great fun. The more original they are the more fun they are.

One kind of party that will prove to be very successful is a party planned about a central theme. Try a "Pinocchio Party," for instance. Everyone knows about the activities of this beloved Italian puppet for the story is read by nearly every school child.

Just as Pinocchio had many exciting adventures, a Pinocchio Party can be packed full of exciting games, all suggested by the story of Pinocchio.

Perhaps you remember Pinocchio's experiences with the snail when he went to visit the fairy with the blue hair. Give each guest three minutes in which to write a poem or a story about a snail. Then give a prize for the poem or story that receives the most applause from the other children. Here is a sample poem: *What a lovely creature is the snail  
Whose house is placed upon his tail;  
No matter where he chance to roam  
He is practically always at home.*

A story might be something like this: "The snail of which I should have written died, so there is nothing to tell about it. Better for it and for me."

Following this, a game of questions and answers is fun. Divide your group into two teams. Each member of team one should write a question and put it into a basket. Each member of team two should write an answer (a statement) and put it into another basket. Then exchange the baskets.

One member of Team Two should draw a question out of the basket and a member of Team One should draw an answer out of the other basket. The first child reads his question and the second reads the answer he has drawn.

Then the next member of each team should do the same and so on. This will produce many laughs.

As you remember, Pinocchio was given to telling falsehoods. So, after the jollity of the question-and-answer game has died down, it can be suggested to the entire group that they think up a "tall tale" or a "big lie" to tell.

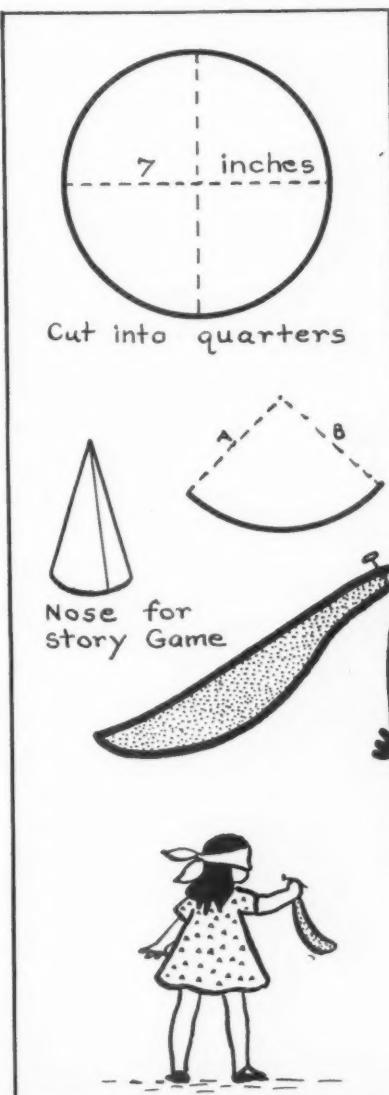
Give them a few minutes to collect their thoughts and then begin. After the first storyteller finishes his tale put a long Pinocchio nose on his nose, as you

remember Pinocchio's nose grew longer every time he told a lie.

Each storyteller in turn is given a nose and is required to keep it on while listening to the tall tales of the others. The one who keeps his nose on the best should be given a prize.

Make the paper noses from the following pattern. Make a circle having a diameter of seven inches.

Cut the circle in four equal parts. Each part will make a nose if the edges a and b are pasted together.



In the story of Pinocchio everyone will remember that Pinocchio had to act the part of a dog at one time; so it will be fun to play dog too.

Seat the "dog" on a stool in the middle of the room with a "bone" beside him on the floor. The "dog" should close his eyes, and the others, one after another, should try to take the bone without the dog hearing. If the dog hears he is allowed to say "bow wow" and open his eyes. If he catches someone taking the bone, that person in turn becomes the dog, and so on. Try it if you wish to have a good time.

As a final game, it will be fun to play donkey, as you remember Pinocchio became a donkey for a time and it was only after he did good deeds that he earned the right to become a boy instead of a wooden puppet.

It is a good thing to vary the game of donkey by having ears to pin on to the head instead of pinning on a tail. Of course, you will need two paper ears for every person present, as well as a pin or thumbtack, for each ear.

Refreshments are then in order. Here's for a good time!

# ACTIVITIES IN WOOD

Figure 1. Toy Box

Exterior of box may be decorated with original designs.

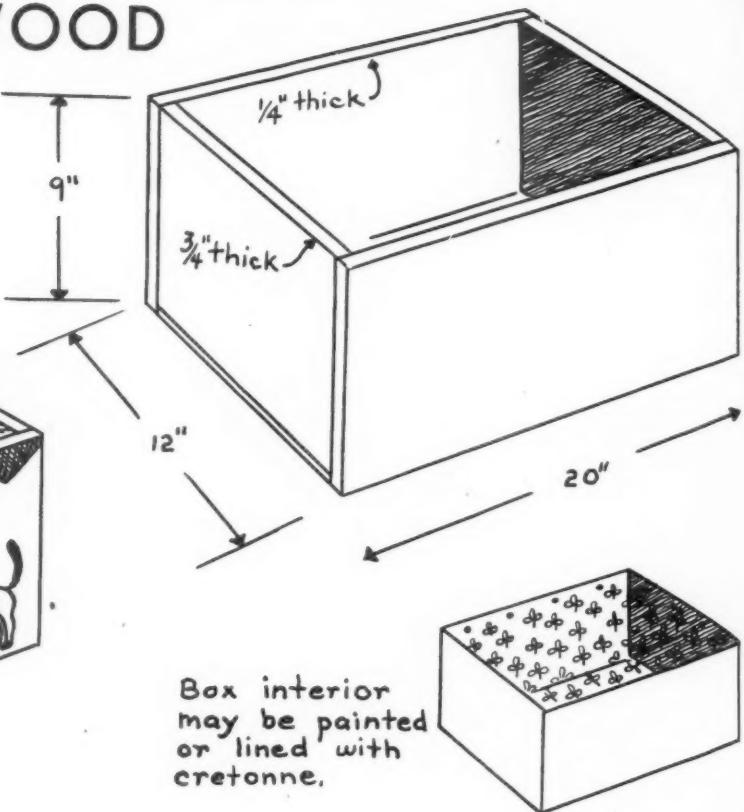
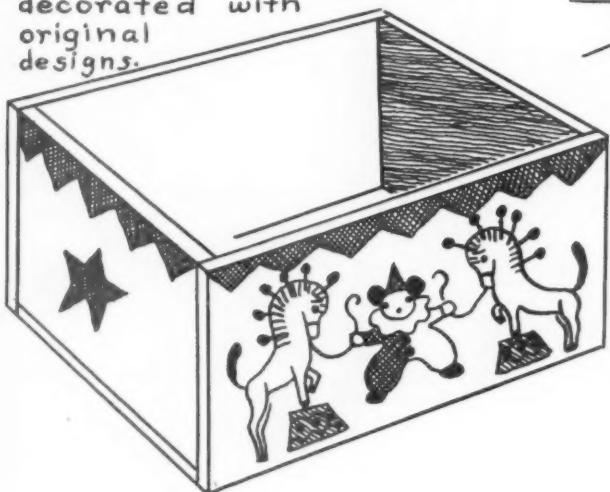
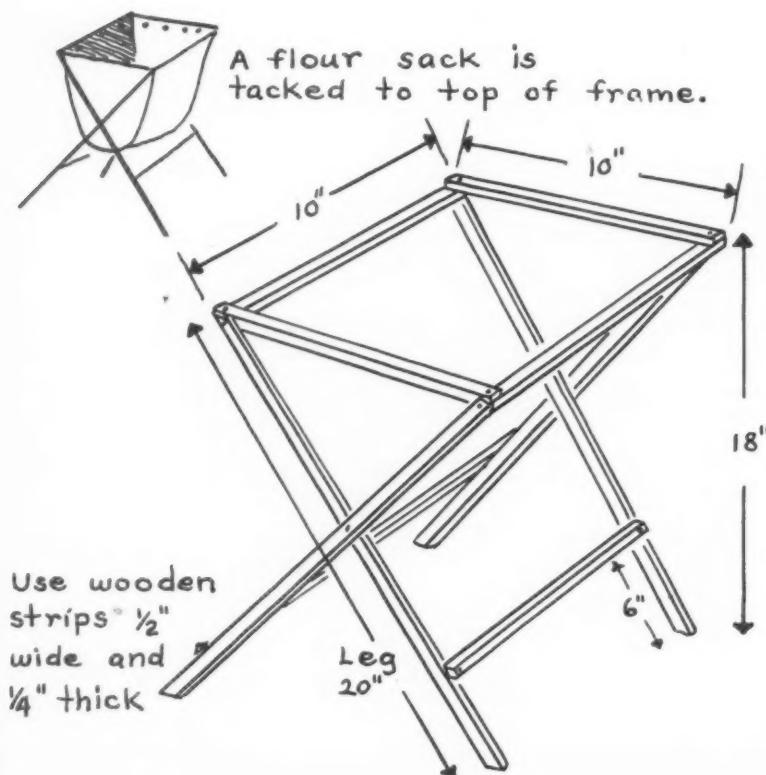


Figure 2. Clothes Container



## TOY BOX - CLOTHES CONTAINER

By JEROME LEAVITT

**Figure One—Toy Box.** A toy box can be made from any apple, cranberry, or other box approximately the size of the one illustrated in Figure 1. Notice that the box has thick, strong ends. If necessary renail any loose ends in place. If any ends are badly damaged, replace them. If a box is not readily available from the grocery or vegetable store, one may be constructed from scrap wood using the dimensions given. Sandpaper the box and enamel a bright color inside and outside. If you prefer, you may cover the inside with a piece of cretonne. Original designs can be painted on the outside if desired.

**Figure Two—Clothes Container.** This child's handy soiled clothes container is made from a twenty-five- or fifty-pound flour bag hung in a frame made of wooden strips one-half inch wide and one-quarter inch thick. Make four top pieces ten inches long, four legs twenty inches long, and two spreaders ten inches long. Nail the top pieces one over the other to form a square and then nail the legs on to the outside of the square and to each other where they cross. Next, nail the two cross braces across the legs near the bottom to keep them spread apart.

After you are sure that this structure is rigid, saw off the corners of the legs that project above the top square part of the frame and saw the bottoms of the legs off square. Sandpaper and give one coat of white paint and one of white enamel. When the paint has dried, mount a flour sack that has been washed onto the square frame by tacking in place. The clothes container is now ready for use.

# THE CIRCUS

## A UNIT FOR THE PRIMARY GRADES

By MARY F. LESTER

This unit is especially good for the second grade but it is adaptable for use in any of the primary grades. Many of the children will have attended a circus or visited a zoo or a county fair. Many of the children may be planning to do these things if they have not already done so. Since I carried out this unit in my own classroom, I can assure teachers of the children's interest and enthusiasm.

### APPROACH

The children were asked to tell about their plans for the coming months and about the things they had seen recently. To bring the subject to their minds (if no answers about a circus were immediately forthcoming) I asked, "By the way, has anyone been lucky enough to attend a circus or visit a zoo to see all the animals?" One of the children had and told about it. This made the others prick up their ears with interest. Then I told them about my experiences at the circus. The idea suggested itself that we have a circus of our very own for the benefit of the ones who had never seen a circus. This led to a discussion of a name for our circus and where we could get the necessary animals.

### PROCEDURE

There was an oral discussion, much planning, and many suggestions. The children were on their way to devising their own circus.

#### Our Circus

The name.  
What we shall have.  
How many rings.  
How to make the tent.  
Making the animals.  
Making the cages.  
The different animals we want in our circus.

#### What we shall need

We need paper boxes.  
We need orange crates or little wooden boxes.  
We need newspapers.  
We need glue.  
We need paint.  
We need large sheets of cardboard.  
We need construction paper.  
We need strips of cloth.

### HOW THE WORK WAS ACCOMPLISHED

The boys took over the actual building of the cages and the rings. The animals and clowns were made from newspapers (on pages 16 and 17 we have given directions for this part of the unit) and the girls as well as the boys helped in this work.

A miniature circus was constructed. Then the children devised a larger circus where the boys and girls were to be the performers. The miniature circus was constructed on a large display table. For our real circus the children brought toy animals of their own from home. These animals were placed in the orange crates which had been painted bright colors and had signs on them. Most of the signs said: "Don't Feed the Animals." We made costumes for the children (the bear, lion, clown, trapeze performers, and so on). The children worked out their own acts.

Finally we had a Circus Day. There was a parade and then the big show. This was our demonstration program for the parents. We also presented it in the auditorium for the entertainment of all the pupils of the school.

### MANUAL SKILLS

Manual skill was developed in the building of the various articles for the circus needs. Painting, sewing, sawing, hammering, and measuring were done by the pupils. No fine detail work was required in the working out of this unit but it did give much exercise to the larger muscles. There was a noticeable gain in muscular co-ordination by the completion of the work.

### CULMINATING ACTIVITY

Invitations were sent to the parents. Programs and placards, such as, "Come to the Tiny Tot Circus," "See Bo-Bo Our Funniest Clown," and so on, were made.

During the circus performance the popcorn man gave popcorn to the parents. (The children popped the corn at home then brought it to school. We sacked it for the popcorn man.)

### OUTCOMES IN TERMS OF SUBJECT MATTER

All subjects of the curriculum were

integrated and correlated in the development of this unit on the circus.

**Reading:** Circus books and circus stories were read. We also read stories and poems about animals.

**Spelling:** We learned circus words, discussed what words we wished to learn. We made circus spelling books in which to put these words.

**Penmanship:** We made the circus alphabet by changing the letters of the alphabet into comical figures. The writing of stories and rhymes was correlated with penmanship.

**Numbers:** We played circus, bought and sold tickets, learned how to make correct change. The informal number experiences played a large part in making the unit meaningful. Among these were measuring for the tent, rings, cages, and stands for some of the cages.

**Language:** Reading poems, making up original rhymes, writing sentences and questions about the various things in the circus increased language development.

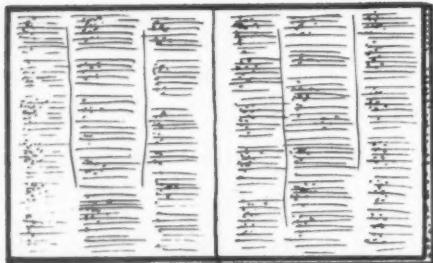
**Art:** We made clowns and animals out of newspapers. This proved to be one of the highlights of our study. We drew pictures of the circus parade and made them into a frieze. The children each made their own Circus Book. As stated before, the costumes for the children to wear were made. They were made very simply. We made an arithmetic clown and fed him arithmetic problems. We made Bo-Bo, our favorite clown. He was made of cardboard and was life size (5 feet 3 inches) and very fat. The children loved him. They would stand behind him and talk for him. He became real to the children. They would tell him good-bye when they left the schoolroom.

### OUTGROWTHS

This unit teaches self-expression, brings something real to the children by having a real circus, teaches them to love animals and how to treat them and care for them. It teaches them to assume responsibilities and how to share and work with other children in the construction of worth-while activities.



# CIRCUS CLOWNS AND...

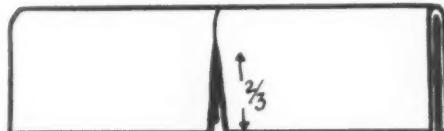


Two double sheets of newspaper



Fold in half

Now cut  $\frac{2}{3}$  up center for leg separation



Fold two double sheets of newspaper in half as shown above. Now, with the fold at the top and the two open edges at the bottom, cut up the center of the paper until two-thirds of the paper has been cut. Next, tightly roll the two extreme ends to the center. This part makes the body and the two legs. Tie the upper section with string near the top and again at the lowest part above the cut section. (See illustration at right.) The string holds the body rigid and in place. With a penknife punch a hole through the body about one and one-half inches from the top to form the place where the arms are to be inserted.

To make the arms, fold a single sheet of newspaper in half and, starting at the short side, roll tightly. Force this roll into the hole made in the body and bend as desired. Allow equal parts to extend on each side.

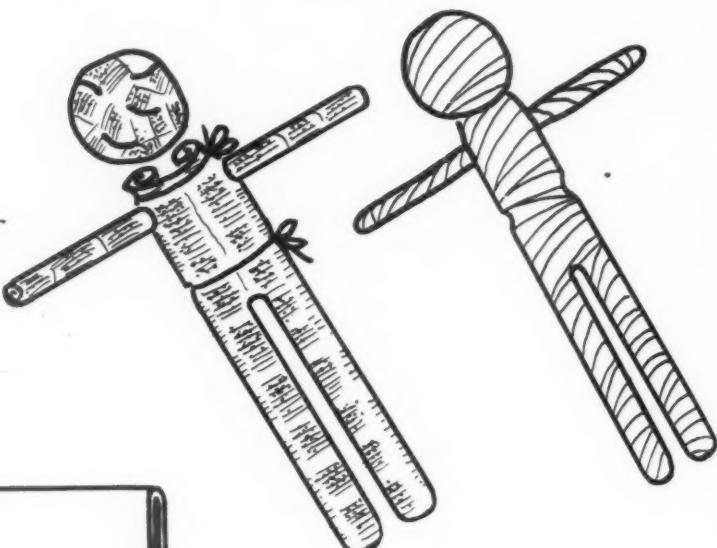
The head is constructed with crumpled newspaper wadded up tightly and fastened to the body during the next process.

Cloth strips about one inch wide are saturated with thin glue or paste and are wound closely lapped around all parts of the doll, including the head. When the glue dries, the cloth shrinks and holds the newspaper rigid. The clown is quite substantial.

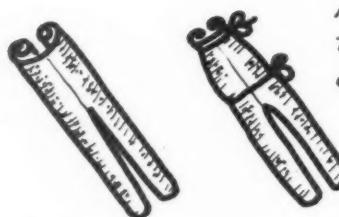
To make a face, cut the toe from a stocking and pull over the doll's head. Place enough papier mache or clay for the face inside and tie securely around the neck. Then model the features. Hands and feet are made of cloth and stuffed with papier mache and add to the appearance of the clown. Paint the doll with calcimine, putting on eyes, nose, and mouth. Glue on hair and beards made of yarn, cotton, or cloth strips if desired.

The animals shown on the opposite page are made in relatively the same way. Note diagrams.

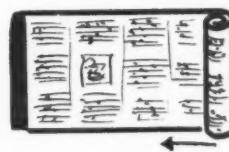
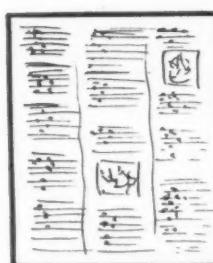
Cloth suits for the clowns may be made instead of painting the bodies.



Roll both ends toward the center.



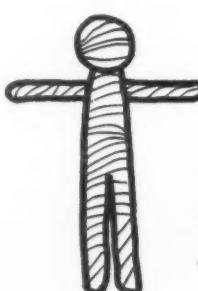
After rolling sides to center, tie neck and waist with cord.



A single sheet of newspaper is used for the arms. Fold in half and roll tightly. Force through hole punched into body.



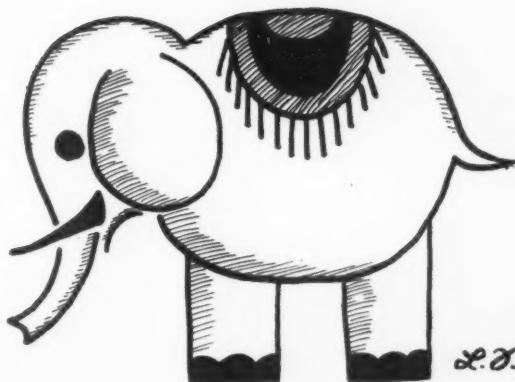
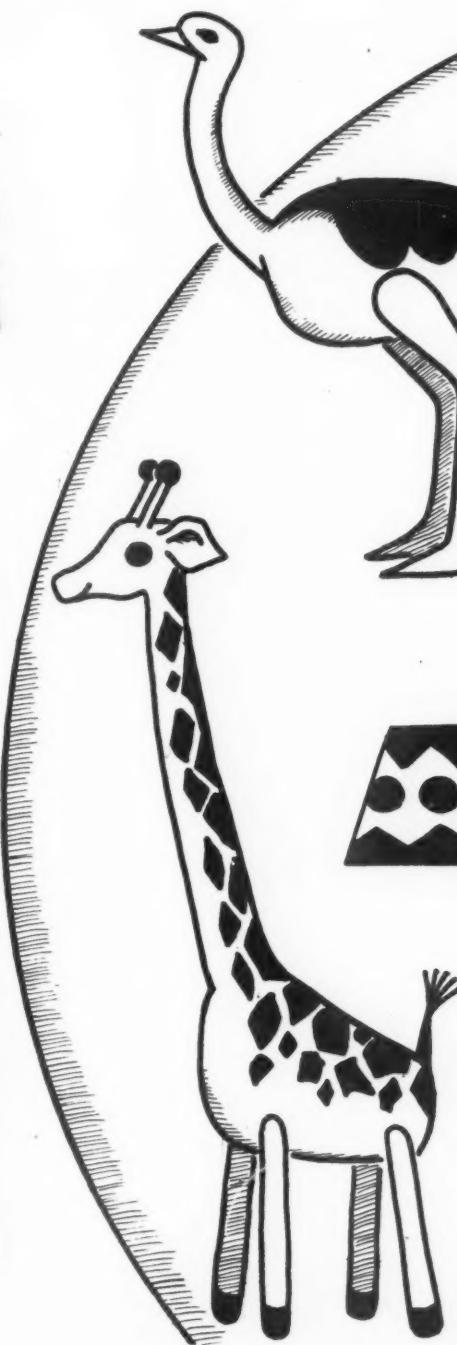
A wad of newspaper is shaped for a head.



Wrap the entire figure with cloth strips saturated with glue.

# D ANIMALS MADE OF NEWSPAPER

Rolled newspapers are also used for the construction of animal bodies. Add extra padding if necessary before winding on cloth strips.

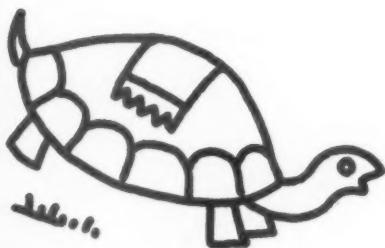
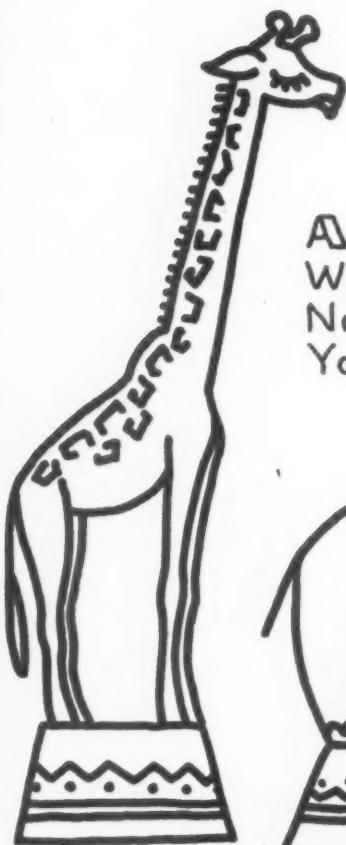


L.D.

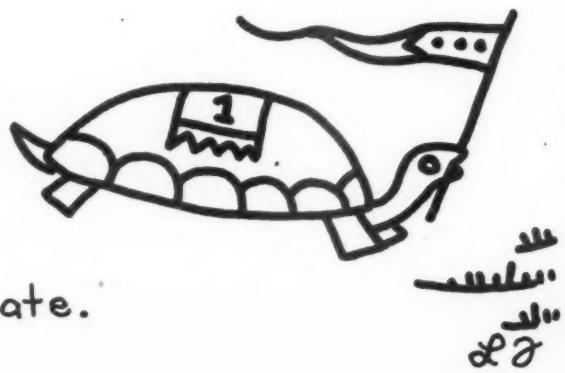
# SEATWORK

By Eleanor Dennis

An elephant and a giraffe  
Were in a circus show.  
Now which one has the longer neck?  
You tell me if you know.



Five funny clowns stand in a row.  
On each is pinned a card.  
Can you tell what the numbers are?  
Look carefully and hard.



Some little turtles ran a race.  
They each had numbers, too.  
Except the one who came in late.  
Tell what his is. Can you?

# SPRING TONIC – AN OPERETTA

## FOR KINDERGARTEN AND PRIMARY GRADES

By YVONNE ALTMANN AND VERA ROTHENBACH

Here's a thought, bring the atmosphere of Mendelssohn's "Spring Song" to your classroom by presenting an operetta combining the elements of this season. Give it for a surprise for the mothers as we did in our kindergarten.

### MUSIC BOOKS USED

1. *Sing A Song* (Ginn & Co., 1936, Chicago)
2. *Songs To Sing* (Simcoe Pub. Co., 1929, Buffalo, N. Y.)
3. *Singing Time* (John Day Co., 1930, New York)
4. *Pitter Patter for Kindergarten* (Charlotte Ross Culbertson, Milwaukee, Wis.)
5. *Children's Book of Song and Rhythms* (Arthur P. Schmidt Co., 1926, New York)
6. *Songs For Little Children* (Willis Music Co., Cincinnati, Ohio)
7. *Child Land in Song and Rhythm* (Arthur P. Schmidt Co.)
8. *Children Come and Sing* (E. M. Hale & Co., 1937)
9. *Songs For the Little Child* (Aldington Press, 1921, New York)
10. *Child Land, Book II* (Arthur Schmidt Co., 1918, New York)
11. *Churchill-Grindell*

If you do not have access to all of these books, you could use some similar songs by slight revisions of the operetta.

Each day part of the story outlined below was related to the children. Sometimes they would tell us what songs fit in with the story, other times a new song would be taught them. The entire group learned all the songs before parts were given. Every child was made to feel that he was an important character thus enabling him to do his best. All of the children in the room participated.

After the children were given their parts, dramatization took place. The playhouse was used for Tommy's house. Chairs were the trees, bird nests and swing. The use of real roller skates and a jumping rope was incorporated. The baker shop, sun, flowers, birdhouse, rubber coat were left to the imagination. The garden scene was

created by the use of a few toy tools. A regular desk bell was struck seven times to represent the chiming of the clock.

### COSTUMES

The costumes were very simple. The children portraying human beings wore their usual clothes. The birds wore suits or dresses of the appropriate colors, with an addition of crepe paper wings and caps, which made them feel like robins, bluebirds or a Jenny Wren. The raindrops had gray-blue crepe paper cut in strips of about an inch wide draped over their shoulders extending to their knees. The bee's costume was a yellow suit over which a yellow crepe paper blouse with black paper stripes and wings of same color sewed on. The butterfly had large colorful wings (green with large circles of orange and blue) pinned onto his dark suit. A black cap with feelers (covered rhythm sticks) completed the costume.

### ADDITIONAL SUGGESTIONS

One child took complete charge of the program. With the symbolic sheet in front of her she was able to relate the story to the mothers.

Here are some helping suggestions for you. Use pencil crayons to write the songs, children's parts, and place. A different color for the three parts is very essential if you want to find things quickly. Underlining the part that the characters speak is helpful as this helps to differentiate between their parts and the child who takes charge of the program.

### SPRING OPERETTA

1. Once upon a time there was a little boy. His name was Tommy. One day Tommy sang to his mother, "Please Mamma" (*Sing a Song*, p. 13).

Duet: Tommy and Mother.

Place: Playhouse table.

2. Tommy was happy because springtime was here.

"When Springtime Comes" (*Sing a Song*, p. 57).

Solo: Tommy.

Place: Walk to garden apple tree.

"Fat Robin Redbreast" (*Sing a Song*, p. 51).

Solo: Tommy.

Dramatization song: Mother Robin.

Place: Apple tree.

3. After Tommy saw the fat robin redbreast, he saw something fly in front of him. It was a bluebird. He watched it fly to its nest. As Tommy was a tall boy he climbed up and looked into the nest and began singing a song to some children who played in the neighborhood.

"The Bluebird" (*Songs to Sing*, p. 20).

Solo: Tommy.

Dramatization: Bluebirds, mother and babies.

Place: Tree.

4. The children came and looked at the baby bluebirds.

5. After a while Jimmy started to sing.

"My Swing" (*Sing a Song*, p. 55).

Solo: Jimmy.

Place: Tree.

"How many of you would like to swing in my swing that my daddy made for me?" asked Tommy. "Yes, let us swing," answered some of the children.

"Swing Song" (*Singing Time*, p. 37).

Chorus.

Place: Swing.

"I want to jump rope," said Mary Ann. "Who else would like to jump rope?" "I would," said Carol and Joyce.

"Jumping Rope" (*Pitter Patter for Kindergarten*, p. 15).

Trio: Carol, Mary Ann, Joyce.

"I like to roller skate," said Rodney. "Who would like to have a race with me?" "I would," answered Dennis and Bobby.

"Roller Skating" (*Pitter Patter for Kindergarten*, p. 15).

Trio: Rodney, Dennis, Bobby.

Place: Near swing.

"Tommy, Tommy," called his mother from the front door of their home. Tommy ran into the house to find out why she called him. "Please go to the baker shop for me and buy some raisin

(Continued on page 44)

# A UNIT ON THE FLAGS OF THE UNITED NATIONS

FOR THE UPPER GRADES

By BERTHA B. HOLDER

One thing that the war has made easier for us is the teaching of geography. Children's interest in this subject has increased a hundred fold.

When the United States entered the war, the pupils of my class were studying "Nations Beyond the Sea." Their interests had been centered around the British and German empires; but immediately all eyes were turned toward the enemies of the United States and toward our allies, also.

We had been drawing soldiers, nurses, sailors, Uncle Sam, bond posters, and other pictures pertaining to the war when we got the idea (from some material presented in *Junior Arts and Activities*) to study each of the United Nations using as a beginning point the flags of the various countries. We had the beginning for the unit.

The pupils of my class and those of another class of the same grade formed an "alliance." We worked together throughout the course of the unit.

The first thing we did was to divide the class into committees for the purpose of drawing pictures of the flags of the United Nations. (See *Junior Arts and Activities*, November 1942 for pictures of flags of most of the United Nations.)

As we studied each country, each pupil drew and colored the flag of that ally. The flags were drawn on 9" x 12" drawing paper. Underneath each, the pupil lettered the name of the country of which it was the flag.

As each pupil finished flags of all the United Nations, he joined them into a frieze using gummed paper. A title sheet was added at the beginning of the frieze.

While this work was going on, the pupils began to search for additional material that gave the history of the various flags. An old copy of *The National Geographic Magazine* (October 1917) containing histories of many of the flags proved very helpful. We also used encyclopedias, supplementary geographies, histories, other magazines, and our local newspapers. Many good maps were printed in the newspapers

and were used by the pupils.

We read interesting stories of leaders and founders of the countries and their flags. We studied poems of these countries and memorized our favorites. We had a declamatory contest in which the pupils spoke on: "The Flag of Our Country." Some pupils wrote poems about what their flag should mean to citizens.

Music for this unit was obtained by writing to the Marine Headquarters at Philadelphia for the "Marine Song"; to the United States Treasury Department (War Finance Division) for the song, "Any Bonds Today?"; and to the Pan American Union for the music of the national anthem of each country of Latin America.

## CULMINATION

As a culmination of our unit, it was suggested that the two classes give a program to be enjoyed by the entire school. The children planned to incorporate in a play the things they had learned during the unit and to use enlarged flags of the nations studied. The pupils divided themselves into groups and committees and decided which flags they should enlarge for this purpose. The pupils cut pieces of wrapping paper (12" x 16") and drew and colored each flag. They colored both sides of the paper. These were mounted on staffs and looked very beautiful.

I wrote the thought skeleton of the proposed play before I introduced it to the pupils so that the play would have unity. In preparing for the play, the pupils worked in group assignments. Each pupil secured the material that pertained to the flag of the country that

he was to represent, under the teacher's supervision. A committee of pupil musicians, assisted by the school music supervisor, compiled and prepared the songs.

The pupils made placards (from discarded pieces of cardboard) on which they lettered the names of the countries of our allies. These placards were worn across the chest of each pupil who displayed a flag. Red, white, and blue headbands with a star-spangled V in the center were worn by the girls in a victory march which was a part of the program.

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Potter: *Land From the Sea* (Longmans, Green and Co.). Holland.  
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Here is Mrs. Holder's group of boys and girls displaying their Flags of the United Nations. All students had a part in the culminating activity described by Mrs. Holder.

Photograph by Harry Granert courtesy of the author.



# AN AMERICAN FLAG FROM PAPER CHAINS

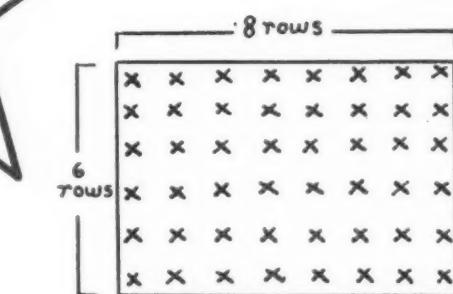
By DOROTHY OVERHEUL

This project is designed for the use of pupils in the primary grades during their study of the flag of the United States.

Materials needed are: strips of red, white, and blue paper five inches long and three-fourths inch wide; paste; white construction paper, and five feet of heavy cord.

Nail the cord on the wall high enough to leave room for the flag below. Starting at the lefthand corner with blue chains work down, pasting 14 blue chains followed by 2 white and 2 red chains until the first row has 26 chains down. Continue until the blue field contains 14 rows across. Then use 2 red and 2 white chains beginning at the top and continuing down until the entire flag has 38 chains horizontally, 26 vertically.

Stars for the blue field are cut from construction paper and pasted over the chains eight across and six rows down.

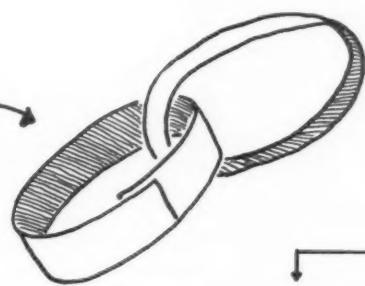


Paste the stars directly on the blue chains.

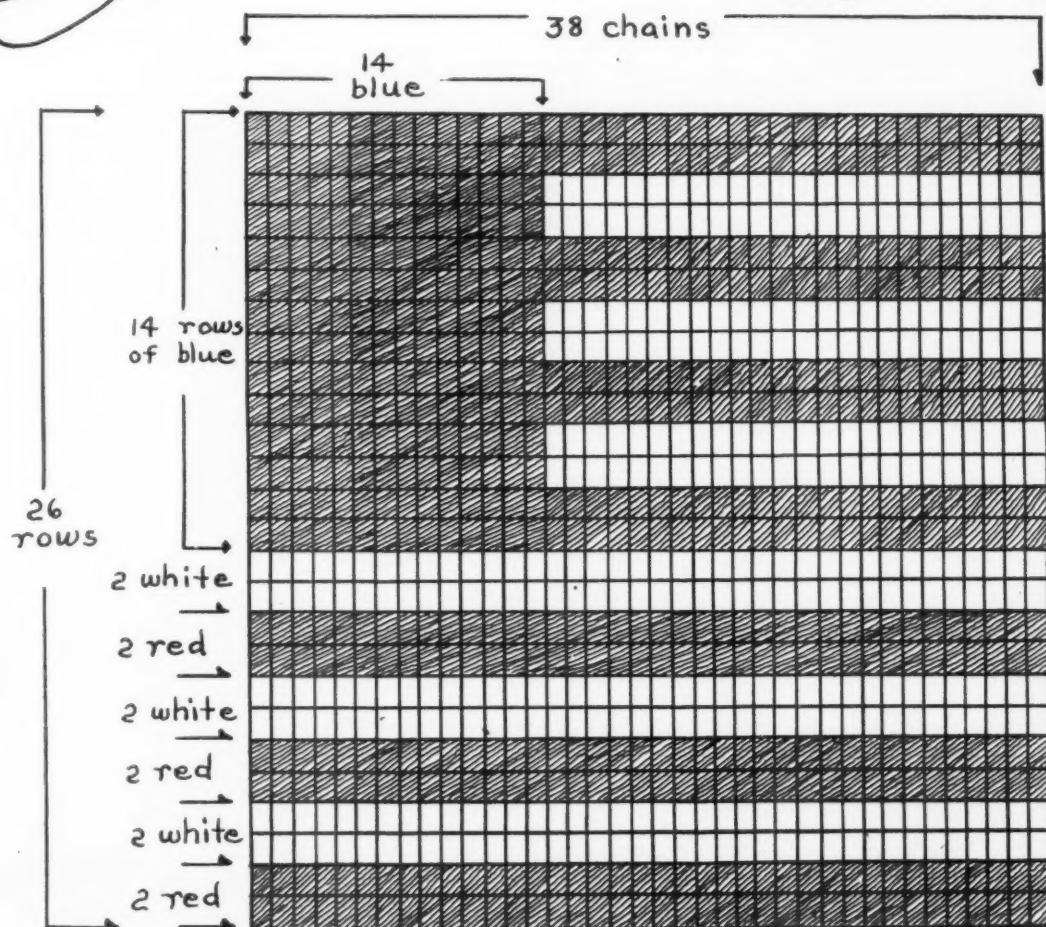
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Spread chains loosely on the cord. This will lengthen the horizontal dimension of the flag.



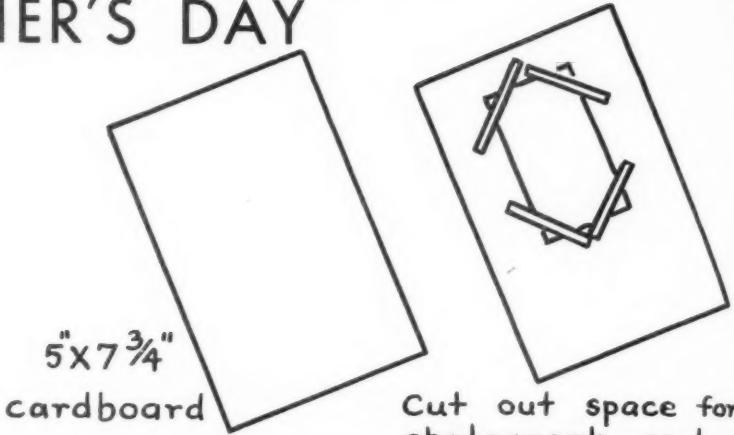
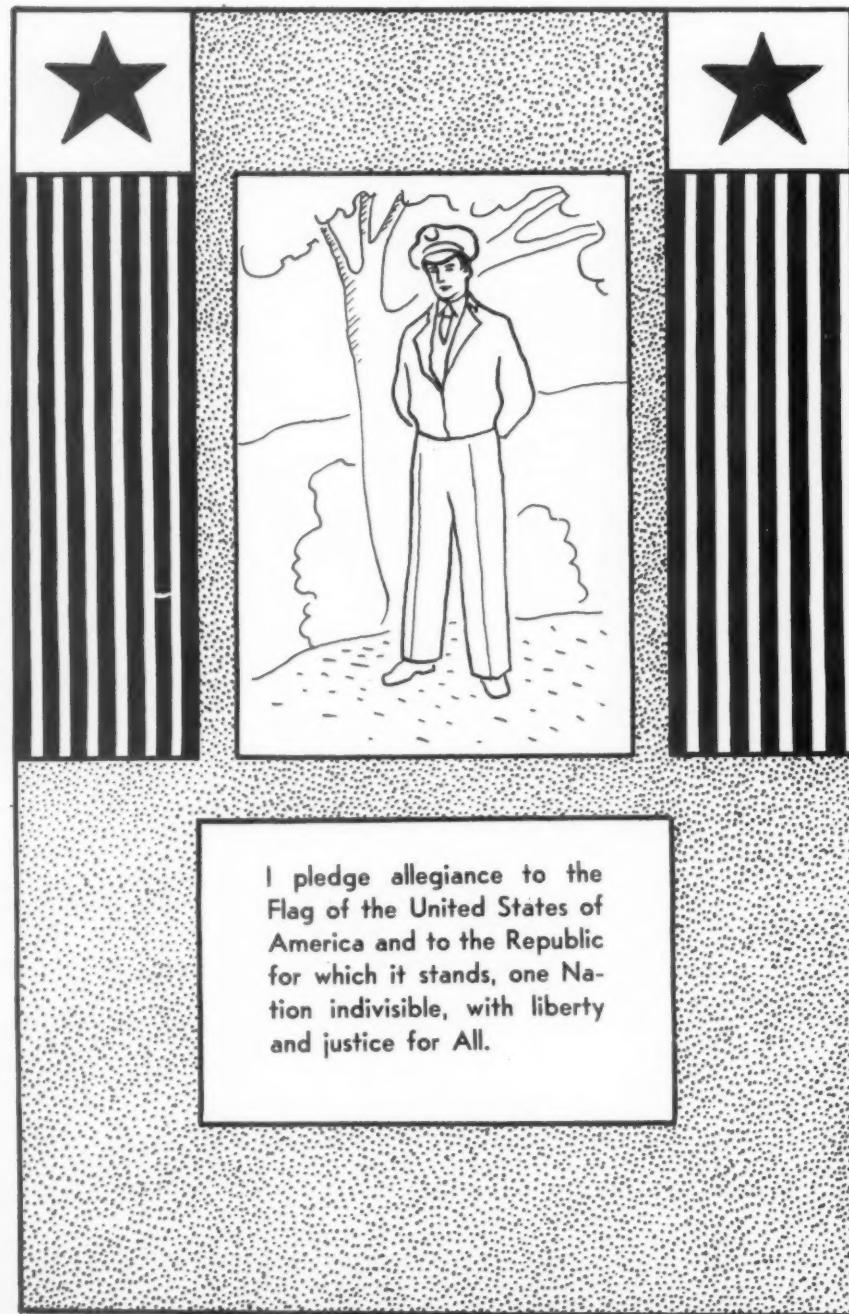
Stretch a cord 5' long between two nails and build on the chains.



# FLAG DAY – FATHER'S DAY PROJECT

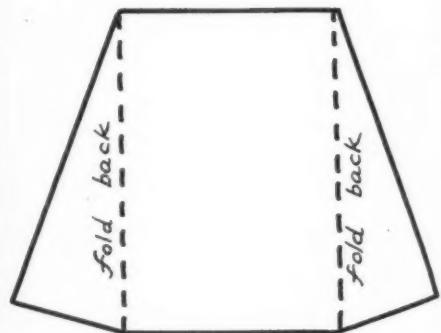
Since Flag Day (June 14) and Father's Day (June 17) are so close to each other, boys and girls might like to combine the two observances by making a gift for father using a Flag-Day motif.

This snapshot holder (most suitable for a picture of some relative who is in the service) is made of heavy cardboard (the kind found on tablet backs, boxes, and the like) of the dimensions given. The children letter very carefully the words of the Pledge of Allegiance on a piece of white paper and paste it in the space provided. At both sides of the opening for the picture, American flags are drawn as shown. The picture may be changed from time to time if desired.

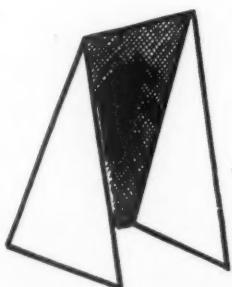


Cut out space for photograph and add tabs at the back to hold the picture in place.

Decorate the front with flag motifs and insert the photograph.

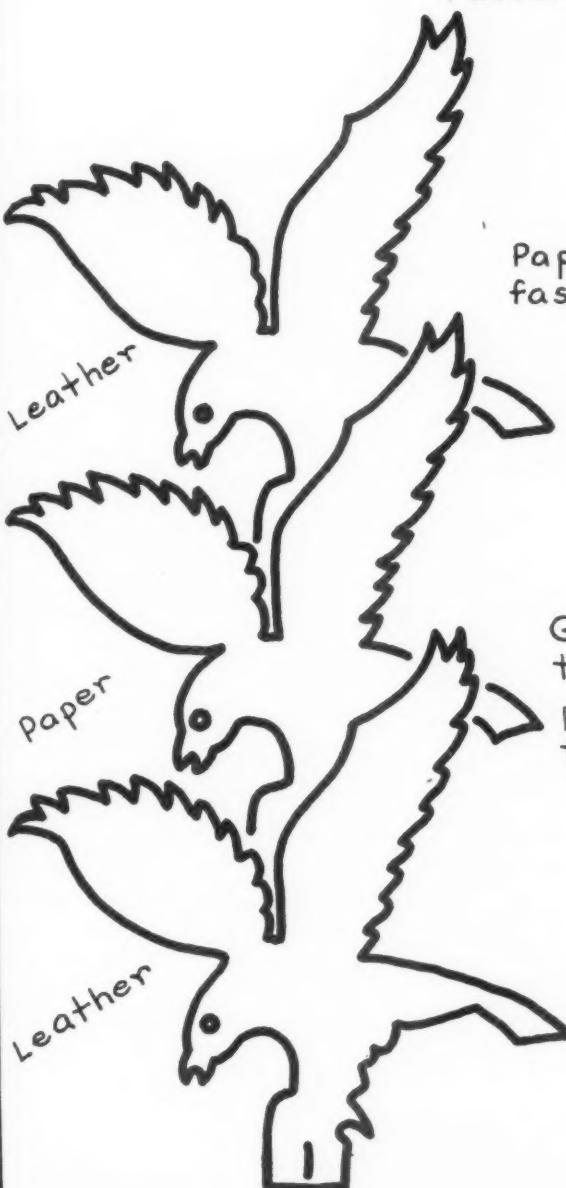


The holder may be hung on the wall or stood upon a desk. Above is a pattern for a standup construction.





Attach eagle to jar lid by means of a paper fastener.



Glue the three pieces together.

Paper fastener

Pattern for eagle decoration

By LUCILLE STREACKER

Here is an attractive ash tray which boys and girls may make for father as a Father's Day gift.

Many toilet articles come with serviceable metal lids enameled in different colors. Find one large enough for an ash tray, take out the lining, wash it, and punch a hole (with a nail) through the side as shown in the illustration.

Get a scrap of leather or imitation leather. An old purse, billfold, or leather cushion may provide this material. If you have no leather, oilcloth scraps will do. Draw an outline picture of an eagle or any other suitable design on a piece of construction paper (preferably the color of the leather) and cut it out. Glue this design on the back of the leather and cut around it. Cut another design like the first from leather and glue it to the other side of the construction-paper design. Now you have a design that will stand upright when it is dry. Punch a hole through its base and fasten to the lid with a paper fastener.

Additional decorations may be painted on the design with oil paints or with bits of bright-colored paper glued in place.

A GIFT FOR FATHER

# The Boy on Stilts

By Maude Orita Wallace



Allegretto



1. Oh see the boy walk-ing on his stilts, He  
2. See how he smiles as he stalks a-long, And



is so ve-ry tall; If he should trip, and  
whis-tles as he goes; He's gay and hap-py



stub his toe, He would get an aw-ful fall.  
as can be, Walk-ing on his wood-en toes.



# TEACHING MUSIC IN THE GRADES

CAPTURE THE CREATIVE IMPULSE!

By LOUISE B. W. WOEPPEL  
SUPERVISOR OF MUSIC  
RALSTON, NEBRASKA

American ingenuity and inventiveness have provided us with peacetime conveniences and wartime protection. The skill and vision of our citizens have benefited everyone. Yet this need for mechanical devices may prove a handicap to artistic creativeness. Whether we realize it or not, our country also needs the products of its artistic minds. To equalize the emphases upon mechanical and artistic creations, we should encourage children to do creative work in all the arts. A child who is clumsy with a paint brush may be adept at planning a

that year. He illustrates this song as his first activity. Then he copies the notes on manuscript paper, as a drill in music theory. Later he letters the words below the notes, as a lesson in lettering. Finally he might write a composition about the life of the composer or an exposition on "Why I Prefer This Song." If a group book is not feasible, each child might compile his own material into a booklet. Encouraging a child to analyze his preferences is a means of improving his taste.

## MUSIC AND RHYTHMS

Another type of creative activity that receives its impetus from the songs studied is the addition of gestures or steps to the song. If children have learned the more common singing games and folk dances in music or physical education classes, they have a repertoire from which to select suitable movements. If the class experience is limited, their imaginations may be stimulated with questions such as these: "How do we keep step to marches? To dances? How can we keep time with our hands? What shall we do if the music has a quick section? A slow section?"

Let individuals experiment as the rest of the group sing. The first attempt to provide suitable motions for a song will probably require a good deal of time. When the class have mastered the technique they may be able to work out motions with speed and skill. Songs chosen for such activity should be strongly rhythmic, with simple time patterns. If the words suggest the action, so much the better. Such activities develop muscular co-ordination and lessen self-consciousness. They especially benefit the shy or repressed child.

## MUSIC AND PANTOMIME

Some songs, such as the old ballads, tell a story. These may be dramatized in pantomime. Let the class decide what gestures and motions most effectively convey the message. In general it is well to remember that exaggerated movements are usually laugh provoking,

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Another type of creative rhythmic expression receives its impetus from pictures, either those drawn by the class or studied from prints. When the class have drawn a butterfly, for example, suggest that someone try to imitate the flight of a butterfly. While the boys may not be interested in imitating a butterfly or a robin, they will enjoy representing a hawk, a grasshopper, or an aeroplane. To avoid confusion, it is wise to ask the group to give their versions individually. The more imaginative children will provide models for the others. This activity stimulates keen observation and promotes good motor control.

## MUSIC AND THE CIRCUS

If a humorous mood prevails, promote a circus parade, in which each animal, including Jumbo the elephant, is adequately represented. This may well serve as an introduction to a circus unit, in which pictures, stories, background murals, and costumes or masks are constructed. The whole might be used as a different type of Patrons' Day entertainment. To learn to be a clown, in order to provide amusement for others, is a worth-while development in personality. Like adults, children are prone to take themselves too seriously. Becoming an awkward animal or a homely clown, for a short time with the purpose of giving pleasure to others, may give the children a different attitude toward

(Continued on page 46)

## MUSIC AND THE GRAPHIC ARTS

In *Junior Arts and Activities* for March and April 1943, a detailed study of the value of music as a stimulus for the graphic arts is given. Let us consider other aspects of the same problem. In most of the school music texts available today, the words as well as the music present pictures of scenes, events, or people. Why not select a song which conveys the message you wish to stress in an art lesson? Let the class sing the song, then suggest that each child make a graphic representation of that song. Since preferences vary, let each child choose his own medium, if possible. If only one medium is practicable, a word of warning regarding the desirability of individuality might be given in advance. If desired, the finished work might be exhibited for comment and constructive criticism. The group might also select the work which seems to them to be the most representative of the song.

If a seasonal topic is to be illustrated, suggest several songs from which the children select one. The best illustrations might be compiled into a book of the season. Incidentally, this idea might be used as a means of stimulating illustrations of the four seasons for a booklet entitled "Through the Year."

If the group decide to make a music picture book, each child might select his favorite from all the songs learned

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(Continued on page 46)

# PICKA, THE LITTLE FARMER

By I. DYER KUENSTLER

Picka's home is a cave in the rocks on the mountains above the timber line. (Picture 1.) He looks like a small rabbit, except for his ears which are round. He has no tail.

He is also called a Cony, a Rock-rabbit, or Little Chief Hare.

One June day, Picka's mother and father began to make hay.

"We shall eat it during the long winter," they told him.

Picka also wanted to make hay. He nibbled off grasses and weeds that grew near by and spread them in the sun to dry.

When his hay was ready he gathered up a big mouthful to carry back to his nest. (Picture 2.)

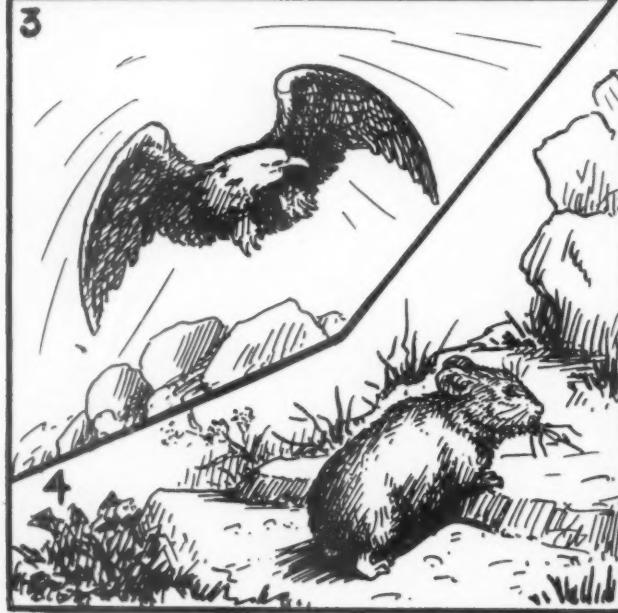
An eagle flew over the rocks looking for something to eat. (Picture 3.) Picka guessed an enemy was near. He was a long way from home and he wanted to take that new hay back to the cave and show his parents what he had done. (Picture 4.)

As the eagle swooped lower and lower, Picka began to squeak. But he wasn't afraid. He was fooling the eagle. Because of the many rocks, when Picka gave a loud squeak, it echoed behind him and all around. The eagle couldn't tell where the real sound came from, and he kept looking in the wrong place.

Picka paused by a tall rock and squeaked again. (Picture 5.) Then he crept between a hole in the rocks that led to a short cut, and he got home safely with his sweet-smelling hay.

(Fill in the spaces from the word list at the end of each line.)

1. A Picka has .....tail. (a long, a short, a bushy, no)
2. Picka's home is in a ..... (tree, underground burrow, cave in the rocks)
3. A Picka has ears like a ..... (rabbit, fox, mouse)
4. In the summer Pickas gather ..... (seeds, acorns, hay, nuts)



# CHEERFUL FLOWERS

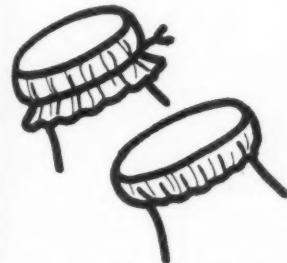
By MARGUERITE S. SUGG

During the year you have probably been saving the cardboard tops and wires from milk bottles awaiting the time when they could be used for some attractive and useful craft.

If your Junior Red Cross chapter has requested favors to be used in hospitals, here is your opportunity to make flower designs from the cardboard tops.

Flatten the tops and cut short slits to the centers. From bright-colored scraps of cutting paper cover the tops. Cut two circles of contrasting colors for each flower and paste in the centers, one in front and the other in back.

On the top centers, draw faces and hair or use original designs. Wrap the wire with green crepe paper and attach for stems. Leaves may be added.

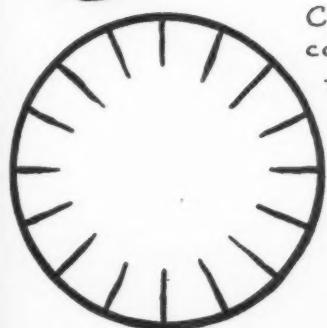


Use either type of milk bottle cap. Flatten out the cap and cut short slits toward center.

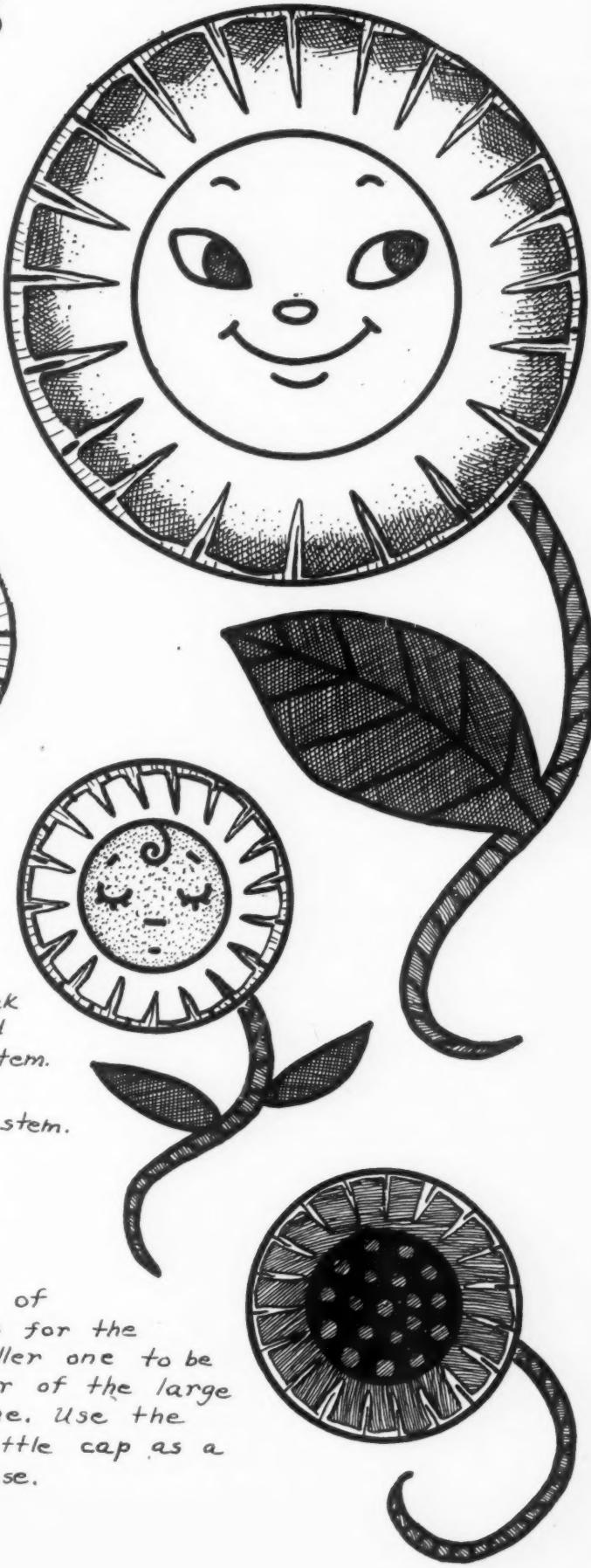


Bind the wire with paper and poke one end through the back of cap. Wind end firmly around stem.

Add leaves to stem.



Cut two circles of contrasting colors for the flower, the smaller one to be glued at center of the large one. Use the bottle cap as a base.



# DOES A FOG HAVE A TWIN?

By IRENE HOOD

Looking out of doors, John saw a dense fog. He could not see the neighbor's house only fifty feet away. From the radio in the next room he could hear the announcer say, "Dense fog, visibility ten feet, ceiling zero, wind calm, traveling dangerous due to poor visibility."

"Mother, do tell us about this fog," said John.

"You have often seen twin babies and everyone thinks they are grand," said the mother. "There is a pair of twins in weather that you see but you do not think of them as being twins. These twins are a fog and a cloud. A fog is a cloud on the ground, and a cloud is a fog in the sky. They differ in the place they are found but are made of the same things."

"If they are ever so much alike could they be called both names?"

"Yes, there is one time when you might call them both. Mountains are foggy whenever it is cloudy because the lower type of clouds are only high fog. Pretend that you are riding in a car up a mountain road. Looking up from the valley, you can see a low cloud. Then as you ride up and up the winding road, you find yourself in a dense fog. This fog here on the ground is the cloud that you saw from the valley below."

"What causes that fog to form?" asked Mary.

"Listen carefully: For every state of weather, there is a certain temperature known as its *dew point*. Air can include only a certain amount of water vapor, which you cannot see. When the air is fully soaked it is called *saturated*. Then if more vapor is added or if the air is cooled, some of the water vapor changes. Instead of staying so that you cannot see it, it changes into very small drops of visible water. That is when either fog or a cloud begins to form. The air temperature has then passed its *dew point*.

"The cooling of the air near the ground to its *dew point* is the chief cause of the formation of fog or a cloud. Clouds are usually caused by the air rising above the earth's surface and cooling. When this happens, a fog does not form."

"Are fogs formed in more than one way?" asked John.

"Fogs are formed in several ways.

The fogs that are most common on land, we call valley fogs because that is where they are most often seen. Their real name is *radiation fog*."

"Why do we see fogs over a lake when there isn't any fog near there?" asked Mary.

"Mostly because there is more moisture in the air there. When the lake is much warmer than the air it will steam. When it is colder it may chill the air to its *dew point*."

"What time do fogs generally form?" asked Mary.

"The fogs we see here in the Middle West generally form late at night and most often are seen just before sunrise or just after sunrise. The reason is that the temperature is usually the lowest at that time of day and night."

"What makes them go away?" asked John.

"Well, after a few hours of sunshine the fog begins to break up. This is caused partly by the heat of the sun evaporating it and partly by its being

carried upward by the air currents that begin soon after sunrise."

"Are there other fogs besides the *radiation fog*?" asked John.

"There is another fog called *advection fog*. It is often called sea fog or coast fog. It is formed by the moving of warm moist air from over warm water, passing over colder water or a cold land or snow surface. This is enough colder to cool the warm moist air quickly below the *dew point* and forms a dense fog. The fog may then drift over the land."

"Do we have *sea fogs* in the United States?" asked Mary.

"There are two places in the United States, the California coast and the coast of Maine."

"Fog is costly," said John. "It makes visibility so poor that it causes many accidents with cars."

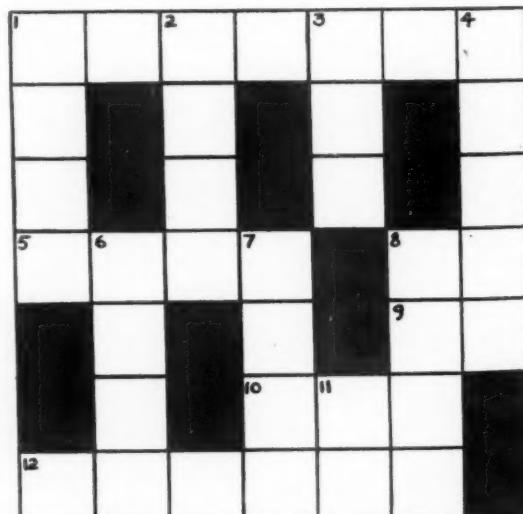
"Fog costs our country millions of dollars every year. It delays the unloading of perishable foods from ships sometimes. It causes accidents of many kinds," his mother added.

## WEATHER CROSSWORD PUZZLE

ACROSS

DOWN

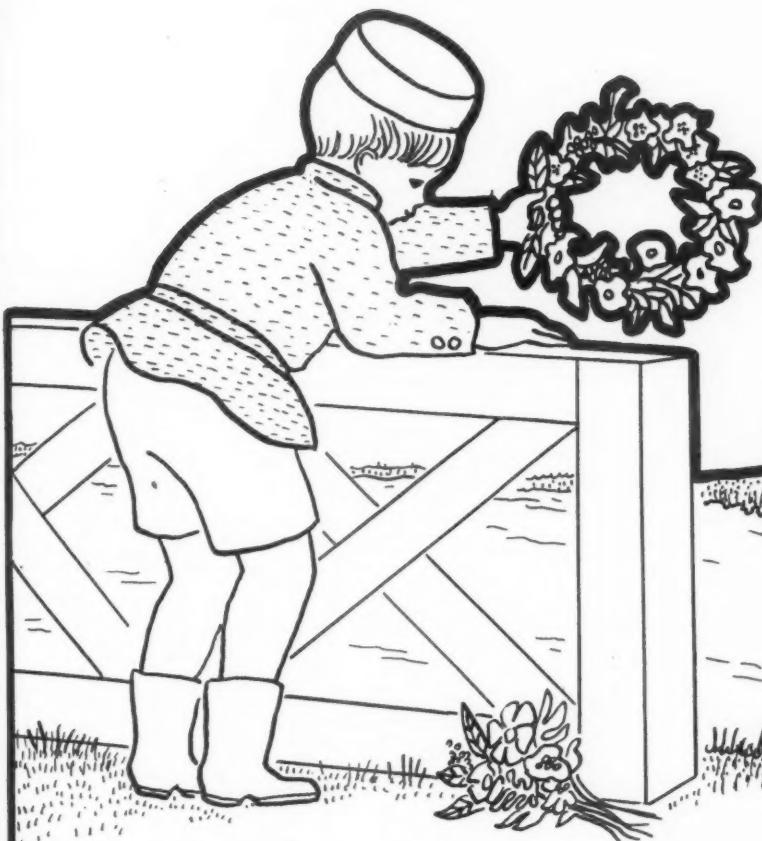
1. Falls from a cloud in very cold weather.
2. Falls from a cloud in very warm or hot weather.
3. A part of one's foot.
4. Rain that freezes into ice and sounds like grains of ice on the window pane.
5. Worshipped by people who do not worship God.
6. It is —— at night when the moon does not shine.
7. A person —— with his eyes.
8. The word *you* is often called —— in the Bible.
9. A wind direction.
10. Last two letters in *bet*.
11. Grain which is made into rye bread.
12. Snow —— have beautiful designs.



Note: The weather terms used in this puzzle are those learned in previous weather stories by Mrs. Hood.

Answer on page 43.

# POSTER STORY



## THE WREATH FESTIVAL

By THELMA MORELAND

"Today is the twenty-fourth of June," said Marya, a little Polish girl to her brother. "We must take some wreaths to the river for good Princess Wanda."

An old legend tells us that the princess threw herself in the river Vistula to save her people's independence. Since then the people honor her memory each year by having a Wreath Festival.

At twilight they gather at the bridge and sing national songs, then have a merry time and throw their flowers into the water for the Princess Wanda.

Marya and Lothar gathered wild roses and poppies in the meadows and made their wreaths. Then they attended the Wreath Festival. First Marya threw in her wreath of meadow flowers, then Lothar. "For you, lovely princess," they said.



# ACTIVITIES IN THE KINDERGARTEN

## THE THREE BILLY GOATS GRUFF

By YVONNE ALTMANN  
KINDERGARTEN DIRECTOR  
OSHKOSH, WISCONSIN

### AUTHOR'S NOTE

*This department belongs to you who teach young children. It is your department. You can make it whatever you wish. If you have any problems concerning your kindergarten classes, write to the author in care of Junior Arts and Activities and she will answer them either on this page or through personal letter.*

*If you like this feature, let us hear from you. No problem is too small or insignificant for this department. We especially welcome the beginning teacher who wants to be started right on her career as a teacher of small children. If you would rather your name or state did not appear in print with your question, just say so and we shall omit them.*

•

### How would you present and carry out a story in kindergarten?

This question will be answered by using the story of *The Three Billy Goats Gruff* as an example. It is one of the kindergarten standard stories and much beloved by the children.

#### I. Introduction and Motivation

Have you a library corner? I hope so as it is a very essential part of kindergarten. Let us say you have this corner in your room. In a conspicuous place put the story of *The Three Billy Goats Gruff*. Some child will be sure to come to you and ask you to read or tell the story. Ask the class if they would like to hear the story during story period.

The story may be motivated in other ways. Some child may have brought the book to school. The children like to have their stories read before the group.

You may have had a farm unit in your room. The subject of goats may have been the discussion for the day. You can very easily say to the children that you know a story about three goats. The children will be sure to ask you to tell it to them during story period.

#### II. Objectives

1. To have an opportunity to share pleasure of the highest type.
2. To work happily with one another.
3. To express themselves fearlessly in dramatizing the story and in drawings.
4. To strengthen observatory powers.
5. To be able to tell the story, take part in dramatizing it, make the story figures, and play and sing the song about the story.

6. To find out any information they want to know about the story.

7. To understand the need of thanking the person who told the story to him.

8. To promote judgment and organizations.

9. To improve expression.

10. To develop the appreciation of good stories.

11. To be a good listener.

12. To respect books and learn the technique of handling books.

13. Really to enjoy story period.

#### III. Development

Let us first talk about you and the story. If a child brought the book to school, sometime before you read it to them, try to read it over. If you are going to tell the story be sure you have read it enough times so that you are familiar with the sequence of events in it. A few of the choice words along with any jingles should be retained by you so you can incorporate them in the story when you tell it. That does not mean you must memorize the whole story for, if you do so, you will find that suddenly you will forget a certain phase which will spoil the entire presentation. It is better to put the story in your own words with just a few words from the text to give it to the children the way it was intended by the author. It is well to practice the story before an imaginary group.

It is story period. You are sitting on a kindergarten chair if the children are on the rug (and that is the easiest place for them to sit to hear a story). You know the story so you are ready to begin. If you are telling the story you have a better hold over your group. Do not be afraid to use gestures.

If you are going to read the story, you will have to make sure that the smallest children sit in front and that all children sit way down on the rug. Hold the book high enough so the children can see it. Hold it in such a position that they can see the printed material and the illustrations at the same time.

Some day you may find a child who will ask if he can tell the story. Remind

him to talk in a voice loud enough so that all the children can hear him. Be sure to thank him for the story.

To stimulate the children to tell stories use "tell-me-a-story" figures. They are wooden figures. First you tell the story and then invite some child to tell it. Or you may invite a child to represent just one character. If you haven't any "tell-me-a-story" figures you may make some out of colored construction paper. The figures will tell the story of *The Three Billy Goats Gruff*. You can use the same idea to work out other stories.

By this time the children know the story and therefore are ready to dramatize it. The simplest way to do it is for you to be the troll the first time. The children like to have their teacher take part. For the bridge you can use a table with kindergarten chairs placed at each end. If you have a stage, the edge of it could be the bridge, and the troll could sit in the center of the raised part on the floor. Using the table, the troll naturally would be under the table. Choose three children, one for each billy goat. Choose children who you think will know what to say without much prompting. One billy goat after the other "trip-traps" across the bridge with the first billy goat going across very quietly, the next a little louder, and the last just stomps across. The little billy goat of course speaks with a quiet voice, the middle sized in a natural tone, and the big billy goat with a very loud deep voice. Each billy goat walks on all fours so the child really looks like an animal. When the big billy goat knocks the troll back into the water, he taps your (or one of the children's playing this part) head gently. The three billy goats then "trip-trap" back to the other side where they started from for the end of the story. You and each child choose someone to take your places. Stress choosing someone from the audience who was a good listener.

The above paragraph tells you how to work out the story. With the

(Continued on page 46)

# MAKING STAND-UP STORY FIGURES



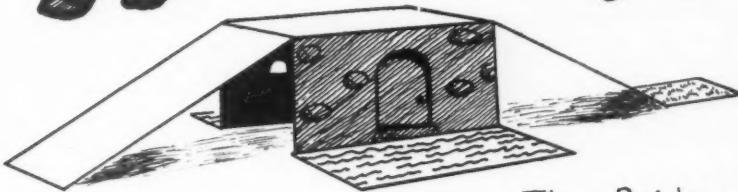
Front view of Troll



Troll shoes



Back view of Troll



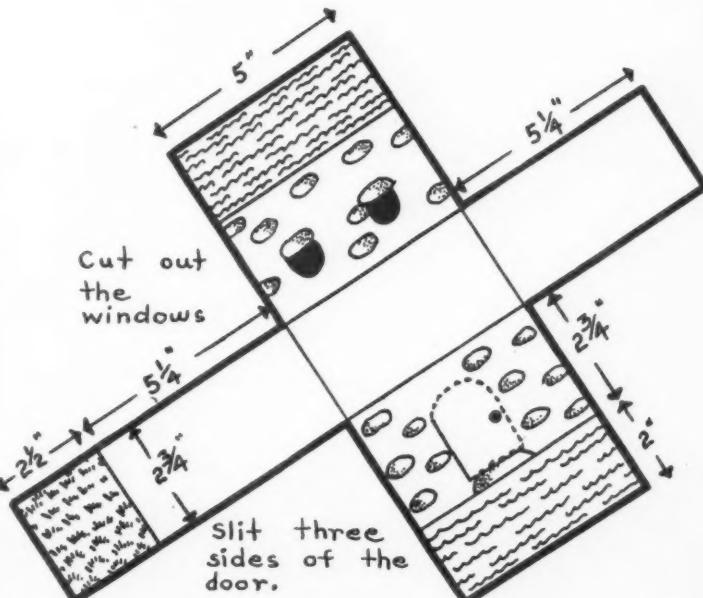
The Bridge

Materials needed for this project are colored construction paper, crayons, and a pair of scissors.

Draw the three billy goats on gray construction paper. Make one small, one middle sized, and one large. Outline each billy goat with black crayon. Cut out the billy goats. Now outline the reverse side as you did the fronts. Draw in the eyes and a few lines to represent hair and shadows. To make the billy goats stand up, bend their legs in opposite directions.

Draw the troll with eyes "as long as a broomstick" on yellow construction paper. With a brown crayon draw the parts of his body for the front of him. Color his cap, mouth, jacket, and feet red. Cut him out. Now with brown crayon draw his back and color corresponding parts with red crayon. Make a pair of red ovals (shoes) and cut slits in them large enough for his feet to slip through. Bend the feet as we have shown and the troll will stand upright.

Draw the bridge on yellow construction paper. With a brown crayon outline the bridge, doors, windows and stones of the troll's house. Color the window sills, doorsteps, doorknob, and stones red. Color the water blue and the grass on the other side of the bridge green. Cut out the bridge. Fold it and stand it up.



# VACATION TIME NATURE ACTIVITIES

## THINGS TO DO—FOR THE PRIMARY GRADES

By ANN OBERHAUSER

One of the problems faced by schools and by the community is giving children interesting activities to occupy them constructively during the summer vacation. With so many parents busily engaged in wartime pursuits, even small children are, to a great extent, thrown upon their own devices during leisure hours. This situation is particularly dangerous during the summer months when there is so much time for children to use or misuse. The problem seems to resolve itself into supplying activities that capture and *hold* the children's interests and, at the same time, may be carried out without adult guidance (for only too few communities have trained personnel to direct leisuretime activities of younger children).

The following material may go far toward meeting this need. The groundwork is laid in the classroom during the last few weeks of school. The children are given incentives and materials with which to work. The activities are not beyond the abilities of children in the primary grades.

### PROCEDURE

If you teach in a rural school, the main incentive for instituting a series of nature activities during the summer vacation may be to provide materials for an exhibit to be held in the fall. Since all the children will again be in the same classroom, the desire to add to its appearance and usefulness will be very real. A permanent section of the exhibit may become the nucleus of a classroom museum (if there is none at present) or an addition to the nature corner.

If you are a teacher of a single grade, perhaps arrangements can be made with the principal or with the teacher whom the children will have in the fall to make the exhibit one of the main activities at the beginning of the new term.

The materials which the children should have before they leave school for the summer are large scrapbooks with divisions (noted below) for each of the nature activities and treasure

boxes to place those items which they collect (except plants). Incidentally, the collecting of plants should be discouraged in the primary grades since the children may not always be adept at potting them. However, if a parent wishes to give a plant to brighten the schoolroom, so much the better.

### MAKING THE SCRAPBOOK

The scrapbook should be simple in design and easy to construct. After all, it is the use to which it will be put which is important. An attractive cover, made by each child for his own book, will add to the child's desire to keep it neat and will prompt him to want to include his completed scrapbook in the fall exhibit. Sheets of paper of various colors should mark the divisions in the scrapbook. These divisions might

"Seeing Birds, Bugs, and Animals," "Seeing Plants," "The Weather in the Summertime," "Books About Animals Read During Vacation," "Rainy-Day Nature Activities," and so on. The section on "Seeing Birds" might be expanded into several divisions. The divisional pages might also be attractively decorated and lettered. The various sections of the scrapbook will be described in detail below.

### THE TREASURE BOX

Any sort of sizable box will do for this purpose. If the children wish, they may decorate their treasure boxes. Also, they may wish to insert a section in their scrapbooks in which they list the things they have collected. This will form a permanent record.

If you feel that the boys and girls will be more proud of their contributions to the exhibit and to the permanent museum, you might devise a decorated gummed sticker to paste to the bottoms of each item. On this sticker write the name of the collector.

### SEEING BIRDS, BUGS, AND ANIMALS

This is the first section of the scrapbook. As a preparation for the summer's activity, post pictures of various birds, insects, and animals which the children might be expected to see. (Note: The information about insects,

page 7, May 1945, *Junior Arts and Activities*, will be most helpful.) Depending upon the age level, encourage the children to (1) collect pictures from old magazines and newspapers and paste them in their scrapbooks (this is especially good for the youngest children); (2) sketch birds, animals, and bugs which they have seen during the summertime (not forgetting those seen at zoos, circuses, and on the farm); and (3) writing a short story about those animals which interested them most (this activity is for the children who are older).

If you wish, you may have the children merely gather the material during the summer months to be pasted permanently when school reopens. This depends upon individual situations.

In connection with animals, bugs, and birds, it might be wise to learn about care of animals, what insects are harmful and what are helpful to man, what man obtains from animals, and so on. Note that this is a definite correlation of health and safety and social studies with the nature work.

### SEEING PLANTS

Again show pictures of various flowers, vegetables, trees, grasses, and the like. The same procedure may be followed here as was done in "Seeing Birds, Bugs, and Animals." However, older children may press flowers (having obtained parents' permission either to pick them or to take them from bouquets of garden flowers) and put them in the scrapbook. Perhaps the children will also want to write little verses about the flowers.

### THE WEATHER IN THE SUMMERTIME

In this part of the scrapbook, older children may make a kind of diary of the weather during the summer months. Tell the children to be sure to mark where they are on a certain day when they note the kind of weather: For example: "We went to Jones Lake. We have a cottage there. It rained on Sunday, June 24." They and the younger children may make use of the summer calendar (page 34) to make

notations of the weather at home. The symbols we have indicated may be drawn with crayons by the smallest children. Note that here, too, the children will be correlating real learning experiences with their nature activities.

Perhaps they may also wish to collect pictures which show stormy skies, a choppy lake, sunshine on the fields, and so on, to illustrate stories about the weather during the summertime. Younger children will collect these pictures and then write sentence stories when school reopens.

#### BOOKS TO READ

Naturally teachers wish children to read during the summer months. The list of books given below is part of a compilation of ninety-three titles which we have collected for summer reading. A copy of this list may be obtained upon request. Each of the books is about a nature subject but all are strictly reading-for-pleasure books—stories in which information about animals and birds is given in the guise of fiction.

Anderson: *Billy and Blaze* (grades 1-3)  
Bindrum: *The Ant and the Grasshopper* (grades 1-2)  
Brown, P.: *Crazy Quilt; the Story of a Piebald Pony* (grade 3)  
Crane: *Flippy and Skippy* (grade 3)  
Ferris: *Dody and Captain Jinks* (grade 3)  
Friskey: *Corporal Crow* (grades 2-3)  
Hader: *Cock-a-Doodle Doo; the Story of a Little Red Rooster* (grades 1-3)  
Kunhardt: *Little Ones* (grades 1-3)  
Lattimore: *Clever Cat* (grades 2-3)  
Mullen: *The Little Monkey With Wings on His Tail* (grades 1-3)  
Rey: *Cecily G. and the 9 Monkeys* (grades 1-2)  
Wells: *Coco the Goat* (grade 3)

Note that we have indicated the grade levels of the books. Perhaps you will wish to give the children a list of these to put in their scrapbooks. Then, as they read the books, they may check them off the list and write a few sentences about each on the following pages. Any of the simple book-report devices may be used in this connection. You might wish to have the children make outline forms of animals and birds and write the names of the books on them. Another idea is to have a "book zoo." The children make cages for the animals and as they read a book about an animal, they write the name of the animal and the title of the book in the cage provided. A "book farm" is an adaptation of this idea which is most useful if the books are about farm animals.

It may be that your local librarian may be able to supply you with a list of books about animals available at your library. In this way you may be sure that you are not suggesting books which the children may be unable to obtain.

#### RAINY-DAY NATURE ACTIVITIES

In this section of the scrapbook the children will place the art work they do during the summertime. Most children have their own boxes of crayons at home. These are excellent for summertime drawings. If they do not have crayons, show them how they may use pencil, paper and scissors, and whatever art materials they have to make attractive drawings. Each drawing might also be accompanied by a short description (for older children).

If they have modeling clay at home, encourage them to model figures of animals and plants. These may be

termed knowledge.

Simple "things to make" from materials easily obtainable is another rainy-day activity. Materials for interesting "stick" pictures are merely twigs, paper, and paste. The children sketch lightly a scene which they wish to represent. They use lines only. Then they collect fallen twigs, break them to the proper sizes, and paste them over the penciled lines. Crayon may be used to add details. Children in the third grade who have studied pioneer life may make log cabins, forests, plank roads, and so on. The finished pictures will make a very handsome part of the fall exhibit.

Shell pictures may be made in much the same way although here larger areas are covered with shells or the small shells are used to represent flowers, borders, and so on.

#### COLLECTIONS FOR THE FALL EXHIBIT

In addition to the scrapbooks, the drawings, and the modelings which the children will make during the summer, they will fill their treasure boxes with items for the exhibit and museum.

Before school closes, you may find it desirable to hold a class discussion to determine the things which the children can find and which will be significant additions to the collection. This will eliminate many extraneous items and will give the project definite educational value. After the discussion, the children will want to list the items to be collected. The blackboard or bulletin board can serve as a posting place. The children may then copy the list for themselves and place it, if they wish, in their scrapbooks.

Older children may want to write little stories about the things they collect during the summer. Younger children may compose sentences which will be written into the scrapbooks at the beginning of the fall term.

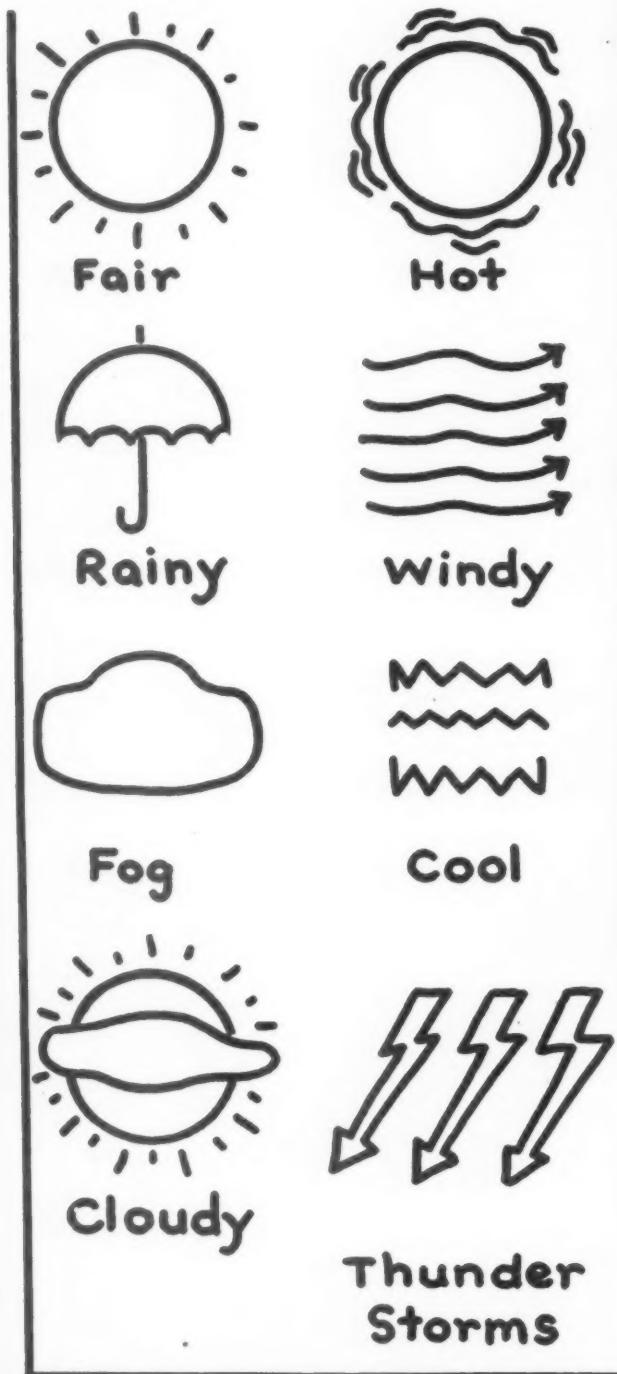
Among the things to be collected are the following (of course, locality will determine to a large extent the type of nature material available): oyster shells, bark, birds' nests (a caution should be inserted: no nest should be taken from birds, only abandoned ones), shells of birds' eggs (frequently seen in the summertime, again no robbing of nests), cocoons, pressed flowers and different types of grasses, leaves (in late summer and early fall), feathers, and so on.



# WEATHER CHART

Here are small calendars for the three months of summer vacation. We have also shown symbols which the children may use to indicate the weather for each day. These symbols are so devised that they may be drawn around and over the figures allowing the figures to remain visible or they may be drawn on separate pieces of paper and pasted over the numbers. This depends upon the individual.

Children may paste calendars in their scrapbooks or they may draw calendars as we have shown on this page. The page containing the calendars may be decorated if desired and they may be placed on separate pages in the scrapbook.



1945 JUNE 1945						
SUN	MON	TUES	WED	THUR	FRI	SAT
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

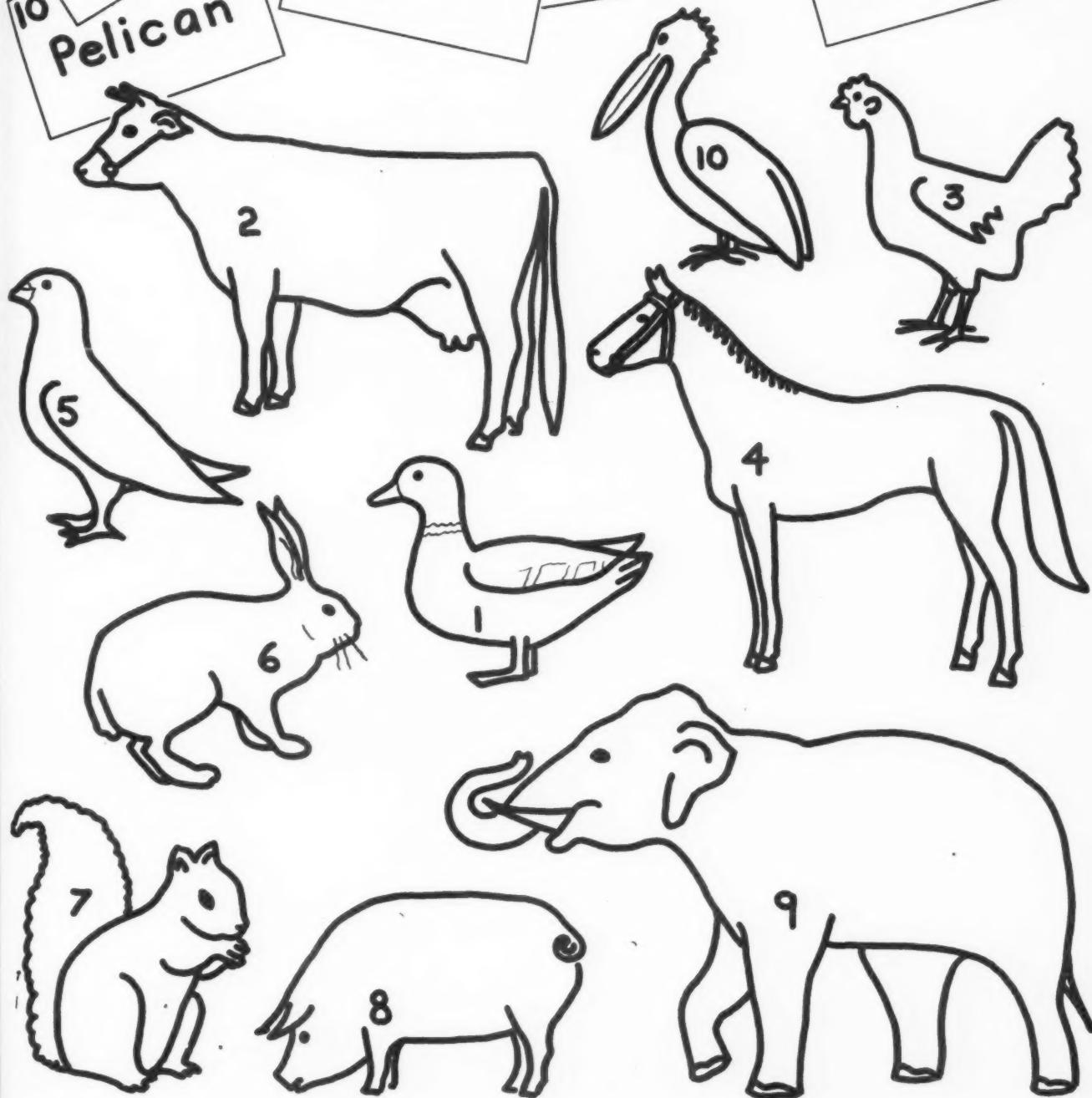
1945 JULY 1945						
SUN	MON	TUES	WED	THUR	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

1945 AUGUST 1945						
SUN	MON	TUES	WED	THUR	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

Full Moon	1st Quarter	New Moon	Last Quarter
The Moon			

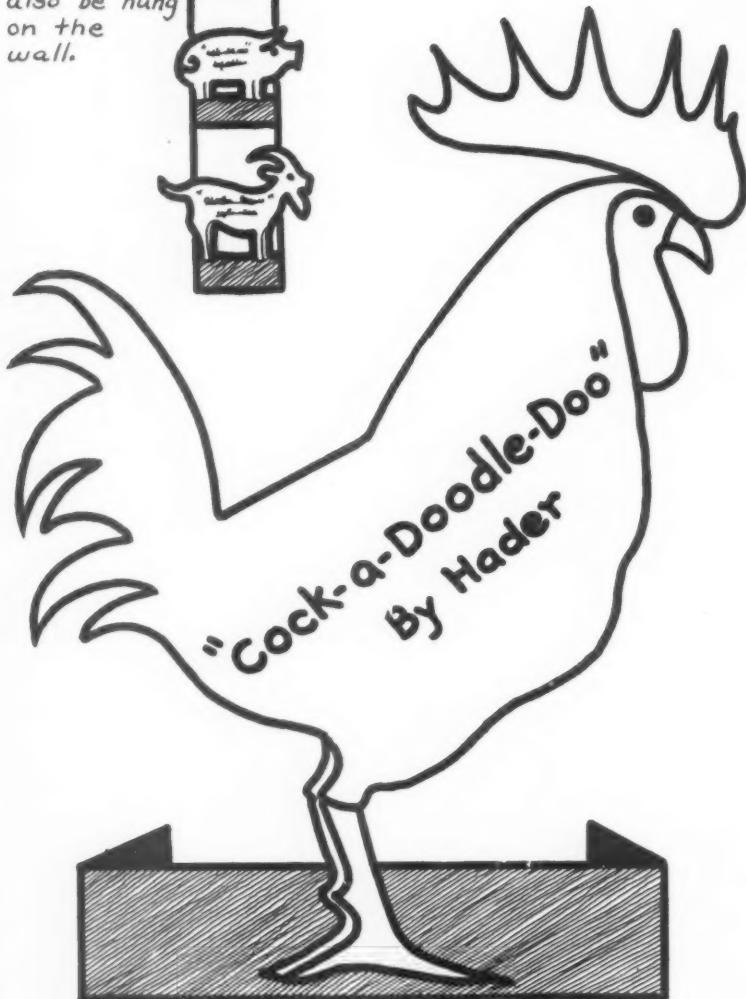
# RAINY-DAY GAME

See page 33 for complete directions.





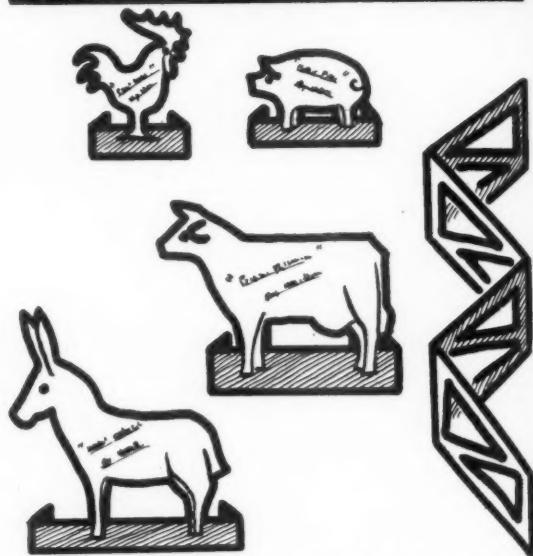
Animal figures may also be hung on the wall.



## BOOK-REPORT DEVICES



A row of cages may be tacked to the wall or placed on a ledge. At the left is a booklet made up of cages.



To make a book farm or book zoo, use outline figures of suitable animals. On this page we have shown a rooster. On page 35 there are other outline figures which may be used.

The children draw rows of zoo cages after they have pasted down an outline figure representing the principal character in a book they have read. On the figure they place the title of the book and the author.

For the farm, the children draw a farm scene (or several scenes) and paste the outline figures in appropriate places after they have been marked as described above.

We have also shown other ways in which the animals may be used.

# SCORIADBOOK



# PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

## COMMUNITY—A NEW GAME

By HAROLD R. RICE

ACTING HEAD DEPARTMENT OF GRAPHIC AND PLASTIC ARTS  
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### INTRODUCTION

The many war needs have left American children with few new games and toys. The few available games have been poorly designed and at times are of little interest to the youth for whom they are intended.

Children are usually interested in their immediate surroundings—their community. Frequently the teacher covers a unit of work on the community, the unit originating with the teacher or the child, the exact origin varying with the individual situation. Thus, a game concerned with the community serves at least two purposes:

- (1) It presents an opportunity for the child to create and execute an original work of art.
- (2) It necessitates a knowledge of the community in which the child lives.

### PRELIMINARY PLANS

Before the young artist can begin working on his game he must meet several problems. These include:

- (1) The type of game he intends to make. Is it to be a game board? A game using cards? A guessing game? A dart game?
- (2) The rules and regulations for playing the game. How many may play? What is the object of the game? How is it played?
- (3) The materials needed in making the game. Where are they to be obtained? Costs? Size?

Not all of these problems can be answered immediately. The children must study the games that are about them. It is interesting to note how little attention is given to such seemingly simple things used daily. A survey of existing games will give a good background for the child about to embark on the project of creating his own game.

First ideas are not always the best ones. Once a child has decided upon the game he wishes to make, he should discuss it with others to see just how much interest it holds for them. Unless the game is intended for but one person, it should be "tested" by group consideration.

A group discussion will bring out and answer a number of problems to be faced. Certain angles not considered by the creator will be presented by others once the plan is thrown open for discussion. Before the young artist starts to work on his game his plan should be thoroughly discussed in small groups or before the class, depending upon the situation.

### GATHERING INFORMATION

Once the preliminary steps have been completed, the child must give consideration to his community and how it is going to function in his game. Perhaps this is the first time he has ever given any thought to the various parts that make up his community—stores, factories, schools, public buildings, homes, streets, highways, and sidewalks.

The information needed will vary with each individual and the type of game he plans to create. Some children will need more information than others. A field trip to explore the community may be needed for some, possibly all, of the class. Certain observations can be made coming to and going from school.

### DEVELOPING A FEW IDEAS

Space will not permit treating all of the various types of games that are possible. Thus, several ideas will be outlined in brief and one carried out in some detail.

(1) **Dart Game**—a game in which a large "picture map" of the community is pinned to the wall. Among the various objectives of the game might be one in which the player is to throw a dart into each of a number of specified areas, and the individual doing so first with a minimum number of trials wins. For example, the player might be expected to start by throwing his first dart in the area marked "residence," then to hit a number of predetermined areas in a given sequence—the grocery store, the post office, the meat market, and home. See page 39.

(2) **Card Game**—a game in which a number of community interests are pictured, one on each card. Again the objects of the game will vary. For exam-

ple, each child might be dealt five cards, and the balance of the cards placed in the center of the table. Each child takes his turn in drawing a card and then discarding one, the object of the game being to get a predetermined number of live or different objects—five grocery stores, five residences, five articles of food, and so on.

### A GAME BOARD

The game board is always popular and this can be carried out successfully in the elementary grades. Large sheets of paper should be used. A sheet 18" x 24" is recommended. Where cardboard is available it should be used instead of paper as cardboard is more durable.

There is usually a "starting point" and a "goal" in a game board, with certain hazards and concessions along the way. Various community landmarks are placed along the path to be followed. See page 40. The number of "steps" each player advances may be determined by one of any number of ways. A numbered dial might be made. A box might be filled with little cards numbered from one to ten. In any case the player determines the number of points he may advance by selecting a number.

When the player nears the end of the road or his "goal," he usually is required to obtain a number that gives him exactly the number of steps forward to reach the final goal. Thus, if the player is within three of finishing the game and draws a four or a five, he loses his turn and must continue to draw in turn until he gets a three or sufficient smaller numbers to total three.

The game shown on page 40 is merely a suggestion and is not intended to be copied by the child. Undoubtedly the children can make much more exciting games of their own. However, it is to be noted that the game pictured does not attempt to reproduce the various community landmarks in painstaking exactness. The game board is more of a "decorative map," beautifully designed with little symbols of individual creation and personal expression. As a whole it makes an interesting design pattern.

# Dart Game



# Game Board

For directions, see page 38.

End  
at  
School

28

Help teacher  
and jump to  
number 27

27

26

25

24

Lose one  
turn for  
climbing  
tree

23

Hurry  
!

21

Jump to  
number 20  
for a good  
deed

15

Hurry  
!

16

17

Wait for  
rain to  
stop and  
lose three  
turns

19

20

14

Stop for  
Mary and  
lose two  
turns

13

12

Jump to  
number 18  
for finding  
four leaf  
clover

11

10

Start over  
for losing  
books

9

8

Start  
at  
Home 1



2

3

Lose one  
turn for  
picking  
flowers

4

5

6

7

# MUSIC FOR THE KINDERGARTEN AND PRIMARY GRADES

By DOROTHY ADAMS MILLER

## LESSON NINE

Give a thorough review of Lesson Eight. Especially review the drill of relating the notes with the piano keys.

### Ear Memory

Hum the middle C pitch.

### Keyboard Location of E

Pass out an E to each member of the class. (You may refer to *Junior Arts and Activities* for March.) "Class, what is the name of the white key on the right of the two blacks? Who can be first to place the first E left of middle C? Who can be first to place the first E right of middle C?"

### Staff Location of E

"Who can be first to move the first E left of middle C to the third bass space? Who can be first to move the first E right of middle C to the first treble line? Who can be first to move the letter name of the third bass space back to its key on the keyboard? Who can be first to move the letter name of the first treble line to its key?"

Repeat these drills until the class can respond very quickly.

### Keyboard Location of G

Pass out a G to each member of the class.

"Class, what is the name of the lower white key in the three blacks? Where is G located?" (G is the lower white in the three blacks.) "Who can be first to place the first G left of middle C? Who can be first to place the first G right of middle C?"

### Staff Location of G

"Who can be first to move the first G left of middle C to the fourth bass space? Who can be first to move the first G right of middle C to the second treble line? Who can be first to move the letter name of the fourth bass space back to its key? Who can be first to move the letter name of the second treble line back to its key?"

Repeat these drills several times.

## LESSON TEN

### Keyboard Location of C, E, G

"What is the name of the white key right of the two blacks? What is the name of the white key left of the two blacks? What is the name of the lower white key in the three blacks? Where is

C located? E? G?"

### Staff Location of C, E, G

"What is the name of the second bass space? What is the name of the third bass space? What is the name of the fourth bass space? What is the name of the short line between staves? What is the name of the first treble line? What is the name of the second treble line?"

If children cannot answer quickly as to the staff location of C, E, G, continue to drill until they can answer instantly.

## BAND CONCERT

Boom! Boom! Boom!  
We can listen in a park  
but couldn't in a room.  
Roar! Roar! Roar!  
The music pours—  
the sound would split  
thick roofs and floors.  
Bands should bang  
and oomp and boom,  
not in a house  
but out-of-doors.

—James Steel Smith

### Correlation of Notes and Keys

"What is the name of the line between the bass and treble staves? Where is middle C played on the keyboard? Point to its key. What is the name of the third treble space? Where is it played? Point to its key."

Repeat similar drills for the second bass space, the third bass space, the fourth bass space, the line between staves,

the first treble line, the second treble line, and the third treble space.

### Hippity Hop

"Hippity, hippity hop;

When are you going to stop?"

Now we shall learn how to construct the music to this simple song. (Use the staves, brace, and other materials given in *Junior Arts and Activities* for April.) First, place the  $\frac{3}{4}$  time signature on the staves. Place a quarter note on the second bass space about one inch from the time signature. Have the other notes placed about an inch and three-quarters apart.

"Who can be first to place a quarter note in the third bass space? Who can be first to place a quarter note in the fourth bass space? Place a bar after these notes."

(The quarter notes were presented in the May issue.)

"Who can be first to place a quarter note on the line between the bass and treble staves? What is its name?"

"Who can be first to place a quarter note on the first treble line? What is its name? Who can be first to place a quarter note on the second treble line? What is its name? Place a bar after these three notes."

"Who can be first to place a half note on the third treble space? What is its name?"

Pass out 1, 3, 5 numbers.

"Who can be first to place 5 under bass C? 3 under E, the third bass space? 1 under G, the fourth bass space? 1 under middle C? 3 under E, the first treble line? 5 under G and 3 over treble C?"

Next lesson we shall learn how to play this much and to construct the remainder of the piece.

## HIPPITY HOP

Hippity Hop

1 3 5 L.H.

Hip-pit-ty, Hip-pit-ty, hop; When are you going to stop.

5 3 1

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# Teacher's Corner

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

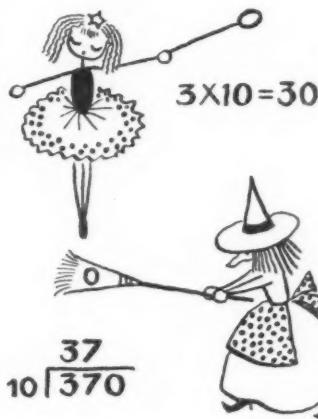
We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, *Junior Arts and Activities*.

## ARITHMETIC DEVICE

By MRS. B. L. KAUFMAN  
NEW YORK, NEW YORK

When multiplying by 10, 100, 1000 and so on, I tell my class that we have a One-Zero fairy (or a Two-Zero fairy or a Three-Zero fairy as the case may be with 10, 100 or 1000). Then I draw a picture of the fairy and her wand bearing a zero (or 2 zeros or three zeros) instead of the star.



Then I say, "Here are 3 apples. See the One-Zero fairy waves her wand over the 3 apples and they now become 30 apples." ( $3 \times 10 = 30$ ) Or, "She waves her wand over 67 bars of chocolate and they become 670 bars." ( $67 \times 10 = 670$ )

During another lesson I draw a picture of a One-Zero witch or a Two-Zero witch with her broom on the handle of which is zero or 2 zeros or 3 zeros for 10, 100, or 1000. I explain that this One-Zero witch has a habit of removing one zero from the original number. This puts over the idea of dividing thus, if we are dividing 370 apples by 10, the One-Zero witch leaves only 37 apples, etc.

## CLEAN HANDKERCHIEFS

By OLA B. POWELL  
AGRA, OKLAHOMA

An idea which has been quite successful in helping children to remember to bring a clean handkerchief each morning is as follows:

To those who remember to bring one permission is given to "hang a pretty one on



the clothesline."

For the line I use a heavy colored cord,

thumbtacked to the wall. To those who have brought a clean handkerchief, a two-inch square of white drawing paper is given. A design similar to the one on his own handkerchief may be drawn and initials and placed in the opposite corner. The handkerchief remains on the line until next check day, which is usually about twice a week. If someone fails to bring a handkerchief, the one (square) on the line is removed.

A health and art lesson can be combined very satisfactorily in this way.

## NATURE STUDY BOOK

By GRACE CLOSE  
MILROY, PENNSYLVANIA

Each pupil in the fourth grade is working out a page of our class Nature Study book by making drawings, writing stories and poems. One child may write a story about butterflies, another child may make a drawing of one or mount a specimen.

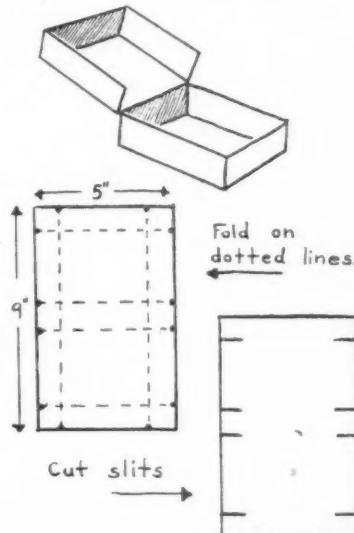
We are doing this work during vacation so that everyone will have an opportunity to study nature in the fields and woods. Then when school reopens, we plan to make a book of the separate page. Flies, beetles, moths, butterflies, caterpillars, frogs, toads, ants, mosquitoes, crickets, grasshoppers, walking-sticks, and so on, are included in this study. A cover page will be made by one of the pupils.

## ONE-PIECE BOX

By GRACE A. RANDALL  
MINNEAPOLIS, MINNESOTA

This box is just the right size for an individual nut or candy box. It requires only one piece of construction paper, five inches by nine inches.

Place the paper before you with the five-inch edges from right to left. On the right-hand edge place a dot one inch from the right-hand corner. Repeat on the lefthand edge. Connect these dots with a line. Repeat at the top.



On the righthand edge place a dot four inches from the righthand corner. Repeat on

the lefthand edge. Connect the dots. Repeat at the top.

On the bottom edge place a dot one inch from the righthand corner. Repeat at the top. Connect these dots. Repeat on the lefthand side. Fold on these lines. Cut in from the edges on each side of the two central squares. Fold into box shape.

Paste the six one-inch squares inside the box and cover. Decorate the cover of the box with freehand designs. The sides may be decorated with one-fourth-inch bands of paper. See illustration.

Red, white and blue are appropriate colors for a patriotic party. For a circus party use yellow and red.

Fill the box with small candies or nuts. Tie with a small cord.

## ARITHMETIC PRIORITY

By DORIS M. SCHOCK  
GARDEN CITY, NEW YORK

To create personal initiative in arithmetic, our third grade takes imaginary airplane trips each Friday. An attractive airplane picture is mounted and only the children with arithmetic "priority" may be listed as passengers. A priority is obtained by receiving a high mark



in our weekly quiz and by doing the optional "flight" work which consists of an extra assignment. A new passenger list is posted each Friday. This plan stimulates interest and competition and also provides supplementary work for the bright children.

## CROSSWORD PUZZLE ANSWER

S	T	R	A	T	U	S
N	A	O	L			
O	I	E	E			
W	I	N	D	S	E	
D	A	E	T			
O	R	Y	E			
FLAKES						

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## SPRING TONIC

(Continued from page 19)

buns," his mother told him. "Would you like to go to the baker shop with me?" Tommy asked his playmates.

"Hippity Hop" (*Sing a Song*, p. 14).  
Chorus.

Place: Skip to baker shop.

6. On the way the children noticed that spring was here and winter was gone. The snow had melted away. Robins were singing. Tulips and daffodils were blooming in the garden. The children were happy because they could play outside.

"Spring Song" (*Singing Time*, p. 10).  
Chorus.

Place: Same as above.

7. As they were singing about spring, Arlene looked over in the garden and saw some daffodil ladies.

"Daffodil Ladies" (*Churchill-Grindell*).  
Solo: Arlene.

Place: Same as above.

"I see a lilac bush with blossoms," said Jimmy. "I see some red tulips," said Mary Ann. "I see some little violets," said Tommy. "Look at the pansies. See they are looking at us," said Rodney. "Let us sing about them," said Dorothy.

"Lilac Time" (*The Children's Book of Songs and Rhythms*, p. 19).  
Chorus.

Place: Same as above.

8. Dorothy had a question to ask the dandelions that she saw growing.  
"Dandelions" (*Child-Land in Song and Rhythm*, p. 5).  
Solo: Dorothy.

Place: Same as above.

"Look at the children planting a garden. Let's stop and watch them," said Carol to the group as they sat down. "I think I'll help them plant it," said Joyce.

"Gardening" (*Children Come and Sing*, p. 21).  
Chorus.

Place: Children planting garden.

"Seeds" (*Sing a Song*, p. 54).  
Chorus.

Place: Children planting garden.

9. After Tommy bought the raisin buns, he and the children who went with him took the raisin buns home to his mother.

"I made a birdhouse," said Tommy. "What kind of a bird did you think I made it for?" (*Children make several guesses*.)

"I Made a Birdhouse" (*Pitter Patter for Kindergarten*, p. 11).

Solo: Tommy.

Place: Playhouse.

10. "It looks to me as though it is going to rain," said Arlene. "I think I'll hurry home before it rains," said Dennis. So they hurried home. Soon it rained. Tommy had a rubber coat and hat. He knew he wouldn't get wet if he went out.

11. Just as Tommy was ready to go out into the rain he and his mother heard something outside their door.

"Elves of April" (*Marguerite Wing*).  
Solo: Mother.

Place: Playhouse window, garden.

12. After the raindrop elves left, it stopped raining. Some of the children came back to play with Tommy. "There is Jenny Wren," exclaimed Arlene.

"Jenny Wren" (*The Children's Book of Songs and Rhythms*, p. 11).  
Solo: Arlene.

Place: Garden near playhouse.

"I hear a bee," said Rodney as a bee danced around him.

"The Bee" (*Songs for the Little Child*, p. 18).  
Solo: Rodney.

Place: Garden.

Dorothy sings as soon as Rodney is through.

"The Butterfly" (*Songs for the Little Child*, p. 19).  
Solo: Dorothy.

Place: Garden.

Clock strikes seven times. "I hear the clock telling me goodnight," said Mary Ann.

"The Friendly Little Clock" (*Sing a Song*, p. 29).  
Chorus: Rodney, Dorothy, Arlene, Mary Ann, Jimmy.

Place: Front playhouse.

Tommy sings as soon as the children finish.

"Early to Bed" (*Child-Land, Book 2*, p. 47).  
Solo: Tommy.

Place: Playhouse.

Mother sings as soon as Tommy finishes.

"Bye-Lou Land" (*The Children's Book of Songs and Rhythms*).  
Solo: Mother.

Place: Playhouse.

All children in kindergarten sing the last song.

"Slumber Song" (*Sing a Song*, p. 31).  
All children hum after singing it.

# LET'S READ MORE

By GRACE E. KING

*Recent Trends in Reading*, a pertinent report of a reading conference at the University of Chicago, reveals a changing point of view concerning the place of books and reading in the educative process. There is mention of "problems of directing experiences through reading and literature" under the "active guidance and co-operation of an intelligent and well-trained school librarian" with reference to this need, not only in secondary schools but also "for similar services in the elementary school program." That librarians themselves have given careful thought to the problem of their place in the program of the public school, and that they have done constructive planning, is evidenced by innumerable publications which they have produced. One for the elementary schools called *Elementary School Libraries* was issued by the joint Committee of the American Library Association and the National Education Association. Not only the librarian but also the teacher should "have a passion for bringing books and boys and girls together."

Quoting Dora V. Smith of the University of Minnesota, "Teachers in general are handicapped by a lack of knowledge of the broad field of books. Some of them have no notion whatever of the riches which a well-stocked library presents if they will but seek them out. The fault lies not so much with them as with their training. Already there is indication that in the teacher training program broader courses in book selection in terms of the total reading program of the school will supplement the old narrow textbook course in children's literature. . . . Teachers need to be made aware of sources of information about books, which are commonplace knowledge to librarians—*The Children's Catalog*, for example; or Miss Rue's *Subject Index to Readers* by means of which they may locate a wealth of materials on a given topic; or Miss Wurzburg's *East, West, North, and South in Children's Books*, which will help them relate reading to the social studies; or such lists as *Reading for Fun*, prepared by a committee of the National Council of Teachers of English to promote sheer joy in reading."

In view of the current interest in South America, we recommend *Little Boy Lost in Brazil* by Kurt Wiese. It

tells of Carlito's adventures in a forest in Brazil, and is illustrated in gay colors, for fourth to sixth grade levels. Then there is *Airmen of the Amazon* by Frederic Nelson Litten for older boys. It is about the Trans-American Airlines, and the German Airline competition in South America. They are both new publications.

*Martha Washington* by Alice Curtis Desmond, also a new book, is a biography of the first First Lady of America which, although written for older girls, any adult will find interesting.

*Tom Whipple* is a characteristically Yankee tale of a young boy who set out to see the world. It was written by Walter D. Edmonds, the winner of the Newbery Medal in 1941 for *Matchlock Gun*. Boys from eight to twelve will enjoy Kitty Barne's new book called *May I Keep Dogs?* in which three wartime youngsters try to "do their bit" by running a kennel. The queen of two World's Fairs is presented by Monte Sohn in his book titled *Elsie the Cow*—reading level, six to nine years. *Happy Tramp* by Muriel Denison is the story of a little girl and her English sheep dog. All of these books will be good additions to your library.<sup>2</sup>

Alaska has fresh significance to all Americans at this time in view of its nearness to Russia. Read *Alaska Challenge* by Ruth and Bill Albee, a young couple who faced the difficulties of the depression in making a life together; but unlike other young people they shared a love of adventure and a desire to go "over the horizon." They set out from California through the Canadian Northwest with Alaska as their objective. Their experiences make good reading, and provide much food for thought.

B. R. Hubbard, one of the most colorful of present-day scientific explorers, having covered several continents, has found in Alaska his most significant and revealing fields of study. He has actually gone in his plane down into the craters of Alaskan volcanoes. His findings have been recorded in writing and also on motion picture film. Read his books: *Mush You Malenmutes* and *Cradle of the Storms*, and see his Educational Films.

<sup>1</sup>Book Rights Reserved.

<sup>2</sup>Books for boys and girls mentioned above are published by Dodd, Mead & Co., New York.

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## TEACHING MUSIC

(Continued from page 25)

their own and other people's blunders. It is worth trying.

For the musical child, another type of creative activity stems from the animal imitations given above. Suppose the group decide to stage a circus parade. Suitable music is desirable. If the class are unable to think of music in terms of fun, play "The Carnival of Animals" by Saint-Saens (or as much of it as is available on records). These whimsical representations of animal movements should delight the entire group and give any tyro composer excellent models. If a piano is obtainable, no other instrument is needed. If not, rhythm-band instruments may provide a variety of effects.

The young composers should be encouraged to determine for themselves what instruments and time patterns suggest the motion of each animal in the parade. Later, each "animal" should have a tryout with his accompanist to determine the success of the composition. If other children are present, they should be encouraged to make criticisms, if they are constructive. If the critics are asked to demonstrate what they suggest, thoughtless comments will be prevented.

To introduce each animal in the parade, a short verse or composition is desirable. If this creative work cannot be done by the group, some of the more gifted children may enjoy getting the information and writing it up. If time prevents this, the rhymes in ABC books and the stories in animal picture-books are good sources of information.

Whether or not the activities outlined are used in a program, they provide valuable experience for the group. A child who is mediocre in one art may excel in another. Both he and his classmates should know of his talents. Moreover, a variety of creative opportunities should be given so that interests and aptitudes may be discovered and encouraged early in a child's life. Few people possess the imaginative gifts of the genius, but many adults find creative activities an enjoyable hobby. Artistic creativeness is as essential to American greatness as is mechanical ability. To provide pastimes for the majority and discover the gifts of the minority is possible in a creative arts program. It is certainly worth the effort required.

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## KINDERGARTEN

(Continued from page 30)

children, discuss the properties needed, how each character must act, where would be the best place to play the story, and how the audience should conduct themselves. Make the children feel it is their story they are acting out, the ideas were theirs and not yours. After the story has been dramatized several times during the period, have the children analyze the way the characters took their parts. Have them first tell the good points and then bring out the parts that could have been improved.

The children sometimes like to wear masks when dramatizing a story. It makes them feel more like the character. (I have on hand three billy goats and one troll mask which I made for the children. If you would like to make a similar set write me and I will include it as a project at a later date.)

There are several other projects that can be worked out. You can work out a literature project where the class make a book of the story and you manuscript the story the way the children dictate it to you. The children can use any medium they wish to illustrate the story. They can make individual books or one class book.

### IV. Outcomes

1. More adept in finding stories in our room library. In this case it is the story of *The Three Billy Goats Gruff*.
2. Thinking and discussing the story.
3. More adept in dramatizations.
4. More adept in organizing material and making books on the story of *The Three Billy Goats Gruff*.
5. Imagination stimulated through dramatic play.
6. Recognized the strengths and weaknesses in others.
7. Showed confidence and poise.
8. Greater interest in the story of *The Three Billy Goats Gruff*.
9. Pride in accomplishments.
10. Developed an appreciation of good literature.
11. Development of creative instinct.

### BIBLIOGRAPHY

The Three Billy Goats Gruff (story):  
(a) *Anthology of Children's Literature*, Johnson and Scott, Houghton Mifflin Co., Boston, 1935; (b) *Told Under the Green Umbrella*, Macmillan Co., New York, 1930; (c) *The Three Billy Goats Gruff* also *The Little Goat and the Wolf*, Rand McNally and Co., Chicago. Tell Me A Story Figures (wooden), The Judy Co., Minneapolis, Minn.

# YOUR BOOKSHELF



Reading during the months of vacation is important for boys and girls and you will want to do everything you can to encourage it. If children realize that many fascinating and entertaining books which could not be read during the school year because of the press of other activities are available for summer reading, they will help to solve the problem of maintaining interest in reading and will prevent, to some extent, the discontent and unrest which long periods of nothing-to-do bring. In other sections of this issue of *Junior Arts and Activities*, various authors have suggested lists of books for this purpose. We should like to add the suggestion that your local librarian will most certainly be able to help prepare a list for summer reading. The following new books may be on library shelves by the time this issue reaches you. They are admirably suited to summer leisuretime reading.

*Mickey, the Horse That Volunteered* by Carl Glick is a story that boys are sure to like. Written for the eight-to-ten group, this story tells about a horse that strayed away from its wild pasture and followed an army cavalry unit returning to Washington from the Indian wars in Arizona. At first the commander did not want the horse in his troop of dapple-gray horses, but the determination of Mickey and the friendship of Sergeant Farlow finally won him over. The rest of the story is concerned with the training of Mickey and the adventures he had in the Philippines during and after the Spanish-American War.

Mickey was a real horse and the

author has preserved the atmosphere of authenticity in his story.

Although the story takes place about fifty years ago, the similarity between the action then and the current campaigns provides the bridge for young readers to understand and enjoy this story.

The illustrations by Bill Crawford are excellent.

(*Whittlesey House*—\$1.50)

Books about Indians are always welcome. *Arrow Fly Home* by Katharine Gibson should be especially so. It combines information about the habits and legends of the Indians, their way of meeting the problems of their environment; the enormous adventure of white children living with the Indians and understanding them; and exciting action.

Many of the details of this book, also, are based on fact and the legends are as accurate as possible.

Here is a picture of the Indians of Ohio and Pennsylvania in the days when white settlers were fast encroaching upon the hunting grounds of the red men and when the Indians still lived, hunted, and fought in much the same manner as their ancestors. To give more of the story would spoil it for the young reader.

This book is designed for older readers although those eleven years old or with fifth- or sixth-grade reading abilities may be able to enjoy it.

(*Longmans, Green and Co.*—\$2.00)

Smugglers, hidden caves, a silver saddle, desperate men, modern Indians, an Eastern girl "tenderfoot," Indian treasures are only part of the ingredients which make *The Singing Cave* by

Margaret Leighton an absorbing story for older boys and girls.

The characters of Bill Deane, the young ranch boy, and Felipe, his Indian friend, are particularly well drawn and make for better understanding of present-day Indians living on reservations.

The story is laid in California, in a valley between the desert and the cities. The border of Mexico is not far away. These points are important in the development of the story.

In addition to excitement, the story also provides an insight into American archeology and will probably lead young readers to scour the fields and woods near their homes for Indian relics.

(*Houghton Mifflin Co.*—\$2.00)

England at the time of the Civil Wars provides the setting for the historical adventure story which is *Emeralds for the King* by Constance Savery. The author of this story has written other books for boys and girls—books with English historical backgrounds. She knows well how to build up suspense, capture the mood of the times, and present fact and fancy in such a way as to capture the attention of the most lethargic summer reader.

The present story for boys and girls concerns the attempt of young Tosty to serve his king by finding some treasure which only he knows how to locate. He knows because he was forced to learn the directions from a map which was then destroyed. His brothers try to prevent him and many adventures ensue before Tosty's mission is finally accomplished.

The end papers show portraits of Charles and of Cromwell, the two chief political figures of the times. Elsewhere in the book are attractive pen-and-ink drawings.

(*Longmans, Green and Co.*—\$2.00)

Here are the listings of the Junior Literary Guild selections for June.

*Ilenka* by Kingman (boys and girls, 6-8); *Sky Highways: Geography from the Air* by Lloyd (boys and girls, 9-11); *New Found World* by Shippen (older girls, 12-16); *Extra! U. S. War Correspondents in Action* by McNamara (older boys, 12-16).

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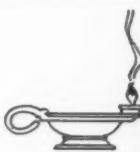
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